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LITERATURE.

Middlesex County Records. Vol. III. Indictments, Recognisances, &c., 1 Charles I. to 18 Charles II. Edited by John Cordy Jeaffreson. (Middlesex County Records Society.)

MR. JEAFFRESON'S work on the Middlesex County Records progresses steadily, and even, considering the bulk of documents to be dealt with, rapidly. He has now given us a third volume of the calendar on which he commenced work some three years ago. This third volume opens with the first year of Charles I. and closes with the eighteenth of Charles II. Like its predecessors, it terms with entries of value to the student of history and social life in Middlesex during the period with which it deals. The documents are of the same nature as those previously calendared—indictments, recognisances, and sessions' rolls and books—and the crimes or misdemeanors they record are, of course, to a large extent, similar to those which we have seen recorded in like documents of earlier reigns; but some of the presentments for misdemeanors in the present calendar have reference to circumstances peculiar to the period to which they belong, and for that reason may be singled out for more particular notice.

A class of misdemeanors, who appear for the first time in the sessional documents of the reign of Charles I., are the "cattiffs of both sexes," as Mr. Jeaffreson calls them, who inveigled children from their parents and servants from their masters in order to ship them off and sell them into servitude in our newly planted colonies in the West Indies. One of the earliest allusions to this form of offence appears under the date of July 28, 1647, when John Chetrost and Christiana his wife were taxed by a London milkman with being "commonspirittes" and "inticing away his servant, Katherine Penn." The method of procedure in this case was as follows. Mrs. Chetrost had prevailed upon Katherine to leave her place with the milkman, under promise of finding her another situation where she should receive the tempting wage of £6 per annum; but, instead of fulfilling this promise, she had "conveyed her into a ship to sell her to a merchant to be transported beyond sea." The county justice, who took the recognisance for the Chetrosts' appearance, records the fact that he believes that they "subsist by this lewed course, and have been often questioned for the like." From this date to the close of the volume under notice frequent allusion is made to similar misdemeanors; indeed, the increasing frequency with which they occur points very plainly to the ever-growing demand for labourers of all kinds in the plantations—a

demand which was ere long to be met by the transportation of persons convicted of minor offences, and also by the shipment of religious misdemeanors under the "Conventicle" Act of 1664. Of these latter more will be said presently.

The popular feeling existing against the "spiritts" in and around London is shown in the proceedings with reference to the appearance at the sessions of two persons charged with attacking a certain Margaret Emerson on the "false report" that she was a "spiritt or inticer or inveigler of children" from their parents to the plantations." Again, in 1657, Jonas Antherson, an Aldgate grocer, was considered to have endangered a breach of the peace by saying publicly to Nicholas Cooper, "Thou art a spirit, thou hast spirited a maide to the Barbadoes." The same year recognisances were taken for the appearance of Katherine Danvers at the next sessions to answer for

"having a girle or young mayd with her, which she proffered to sell, demanding a hundred pound for her, and afterwards would have taken fifty shillings for her, and for suspicion of being such a person that doth take up children and convey them beyond sea."

The "spiritt" seems to have usually sold his or her victim in London or at the place of the departure of the vessel that conveyed the "spirited" person; the captain of the vessel effecting another sale to the planter, on which, no doubt, he made a satisfactory profit. On January 20 of 17 Charles II. we find a true bill returned against Robert Dutch for assaulting Ralph Bradshaw and "unlawfully and hurtfully" conveying him on ship-board, with the intention of carrying him to Virginia "and there selling him for the gain and profit of him, Robert Dutch."

Let us now say a word on the subject of the working of the "Conventicle" Act of July 1, 1664 (alluded to a little way back), as illustrated by entries in the Middlesex Records described by Mr. Jeaffreson. This Act—as it was no doubt administered in other parts of the country with a vigour equal to that which was displayed in its execution in and around London—must have gone some way towards supplying the demand for labour in the plantations. The illustrations which Mr. Jeaffreson gives of the working of the Act in Middlesex are perhaps the most valuable passages in the present volume; and he is, we fancy, right when he says, in concluding his preface, that the historical student of his book will be chiefly thankful for the large body of "digested data" respecting the conventiclers of the years immediately following the Restoration, which will furnish future writers on English Puritanism with an impressive assemblage of new and interesting facts. Mr. Jeaffreson's "digested data" furnishes us readily with an idea both of the number, quality, and usual meeting-places of Restoration conventiclers, and also of the degree of rigour with which the Act against them was enforced. By the statute of 1664 it was enacted that if any person of the age of sixteen years or upwards, being a subject of this realm, "shall be present at any assembly, conventicle, or meeting, under colour or pretence of any exercise of religion in other manner than is allowed by the Liturgy or practice of the Church of England," at which

meeting there shall be "five or more persons assembled together" beyond the number of the household of the house where such meeting be held, it shall be lawful for any two justices of the peace where the offence is committed, or the chief magistrate of the place ("and they are required to do so"), to make a record of such offence or offences "under their hands and seales respectively," which shall be taken as "a full and perfect conviction of every offender for such offence," and the same offender shall be committed "to the Gaole or House of Correction there to remaine without baile or mainprise" for any term not exceeding three months, unless he or she pay a sum of money not exceeding five pounds, which was to be forthwith paid "to the churchwardens for the reliefe of the poore of the parish where such offender did last inhabite." On a second conviction for the like offence, it was ordered that the offender should incur the penalty of imprisonment for any term not exceeding six months, unless he or she should pay a sum of money not exceeding £10. Finally, on conviction for a third offence, the statute directed that every person convicted "should forthwith be sent to Gaole or House of Correction," there to remain till the next sessions, and then to be arraigned for the offence like other culprits. If the conventicler should on this occasion neither plead to the general issue nor confess the indictment, judgment should be entered against him, which judgment was that he or she "be transported beyond the seas to any of his Majesties forreigne plantations (Virginia and New England only excepted), there to remaine seven years," the sheriffs of the different counties being directed, under penalty of £40, to see this sentence duly carried out. The "reasonable charges" of such transportation were to be reimbursed to the sheriff out of the offender's real or personal estate, unless he or she, or some friend, should give sufficient security for the repayment of the same charges. But, when the offender had neither real nor personal estate, and could not find the requisite surety, the Act provided that the sheriff might contract with any shipmaster for the transportation of the indigent conventicler, which shipmaster might, on arrival in the colony, "detaine or employ every such offender soe by them transported as a labourer to them or their assignes for the space of five years, to all intents as if he or she were bound by indentures." Thus, as Mr. Jeaffreson observes, "after being transported to the appointed colony, the indigent conventicler might be sold into bondage for five years by his actual transporter," who would pocket the money yielded by the bondservant in return for his expenses of carrying him or her out, so that, whether rich or poor, the conventicler paid for his passage money.

Some of the provisos and exemptions from the statute deserve consideration. On conviction for a third offence the wealthy conventicler could avoid transportation by paying a fine of £100, to be repeated on every subsequent conviction. No married woman convicted as a conventicler might be sentenced to transportation unless her husband was at the same time convicted and sent over seas. In lieu of such punishment, the wife was to be committed to the House of Correction for a term not exceeding twelve months, unless

her husband paid down a sum of money not exceeding £40 "to redeem her from imprisonment." For the benefit of persons of means, it was also provided that none be committed to the House of Correction, on a first or second conviction under the Act, having a freehold or copyhold estate of the annual value of £5, or a personal estate of the value of £50.

Once landed in the plantations, the condition of the conventicler who, if not wealthy, had at least means to pay his passage money, was rather that of a political exile than a convict. He could choose his place of abode, his occupation, or, if he determined to enter service, his master; in short, he might follow his will in all respects except as to returning home. But how with the indigent conventicler? And we shall see presently that the majority of convicted conventiclors were indigent. His position in the plantations is pitiable to reflect upon. Sold for five years out of the seven for which he was transported to the highest bidder, in order to defray the cost of conveying him thither, he endured a lot no less cruel or humiliating than penal servitude—and that for an offence no greater than religious nonconformity. For returning home before the expiration of his term of transportation, the Conventicle Act declared him guilty of felony, for which he should suffer "without benefit of clergy."

The Act came into operation on July 1, 1664. The earliest proceedings under it which Mr. Jeaffreson records appear on July 4. On this date recognisances are taken for the appearance at the next general session of the peace for the county of John Wood, of Whitechapel, scale maker, and about a dozen others, who on June 26 had been taken at a conventicle in Hatton Street. The first certificate of conviction is dated on July 17, and is given under the hands of two county magistrates sitting in the parish of Stepney. It sets out that on the same day a large number of named persons, with over one hundred others unmentioned, were taken "at the dwelling house of one William Beanes in Stepney," under colour "of exercising religion otherwise than is allowed by the liturgy and practice of the Church of England." The persons charged and convicted were drawn mostly from the "masses"; some were described as "gentlemen," and one as "knight"—namely, Sir John Vaughan. One of the "gentlemen," Alexander Parker, of "Watlin Streete," was committed to gaol for three months, the full term allowed by the Act, the option of paying £5, the full fine allowed by the Act, being offered to him. In the other cases the sentence on the prisoners was the same, but they had the option of paying a fine varying from five to forty shillings. In the same bundle with this certificate of convictions Mr. Jeaffreson found forty-seven others, dating between July 24, 1664, and December 31, 1665; and from these he has compiled some useful statistics. The number of convicted conventiclors in the county of Middlesex during that period is 782, of which number 479 were men and 303 women. Among this number only eight are described as "gentlemen," two were physicians, and half a dozen were merchants. Five of the convicted women were wives of "gentlemen," two

were wives of physicians. No doubt, therefore, Nonconformity in and round London had at this time taken but slender hold of any but the humbler ranks of society, for the trial and conviction of Sir John Vaughan is sufficient indication that social position did not exempt a Nonconformist from prosecution. The certificates furnish us with the names of eleven different houses or buildings in which Middlesex conventiclors were wont to meet. All lay to the north or east of London; in the latter direction we find one as far out as Hendon. The meetings were nearly always on Sunday. The certificates show us that offenders were brought before the justices and convicted on the very day of the offence, so that the conventiclors were most probably surprised at their meetings and marched through the streets straight away to the nearest "J.P." This proceeding must, as Mr. Jeaffreson points out, have often occasioned a good deal of somewhat "tumultuous business" on the day of "sacred rest and devout exercise." That there was a hostile feeling on the part of the populace to such a proceeding is shown by several entries of persons charged with refusing to aid the constables in conveying conventiclors to the presence of the justices. Partisans of Nonconformity will, however, do well to notice that this Conventicle Act was never enforced with the rigour with which Neale and some other writers on English puritanism have represented. For first and second offences under the Act the maximum sentence of three months imprisonment or alternative fine of £5 was only imposed on a very few occasions, and then on persons who could well afford to pay. In the majority of cases the sentence of imprisonment was short and the alternative fine proportionately small.

The first batch of convictions for a third offence under the Conventicle Act occurs at the general quarter sessions of the peace, held at Westminster before thirty-eight justices on October 6, 1664, three months after the Act came into force; twelve out of seventeen persons presented were convicted, and sentenced to transportation to Barbadoes. From this date onwards to the end of this volume we find reference to the conviction of a very large number of conventiclors charged with a third offence, with directions for carrying out the sentence in accordance with the Act. It would have been interesting to learn what number of those convicted were possessed of sufficient means to enable them to pay their passage money, and thus escape being sold into slavery by the captain of the vessel that carried them out. The married women convicted of a third offence were, as the Act directed, committed to the House of Correction, unless their husbands paid so much for their redemption from prison. This money went to the poor of the parish where the conventicler resided.

We have spoken at such length on the matters which are actually of the most importance in this volume of Mr. Jeaffreson's report on the Middlesex records that little space remains to mention entries of a lighter nature and of more general interest. Suffice it to say that they abound. Whether in connexion with burglaries at the house of some wealthy or celebrated person where plate and jewels, minutely described, were

carried off; whether in the charge against the half-dozen city merchants who, one hot summer's night in 1656, shocked a Cromwellian watchman by going along the street "in a ranting manner, with bottles of sack in their hands"—leather "botéls," Mr. Jeaffreson reminds us these were; whether in the illusions to theatrical amusements in the time of the Commonwealth; to entries relating to famous men and women; or, turning to more serious subjects, the plague and fire of London, and the unsanitary regulations with regard to the town—we find something entertaining and noteworthy which renders the volume valuable to the antiquarian enquirer, no matter what his particular taste may be.

With reference to one of these curious entries let us conclude this notice. In the year 1644 Thomas Browne, "late of St. Giles's-without-Cripplegate, yeoman," was charged with imitating the example of the famous Dr. Faustus, and, "by a certain writing," selling his own soul to "an evil and impious spirit," on condition that during life the said evil spirit should, "on the feasts of Pentecost and the Purification of the Blessed Virgin Mary" (there is a delicious quaintness about the reference to these ecclesiastical festivals in a compact of this kind), pay him a handsome sum of money; for forty-one years defend him from perils of body and loss of goods; and ensure him a perfect wife, health, riches, and worldly pleasure. The whole thing is so absurd that it would not be worth quotation but for the fact that the record of it shows us that a Middlesex grand jury in 1644 thought enough of the matter to return a true bill against Browne, who was either a knave, fool, or victim of a practical joke. As might have been expected, he was found on trial not guilty.

W. J. HARDY.

CHINESE TRAVELLERS IN THE MIDDLE AGES.

Mediaeval Researches from Eastern Asiatic Sources: Fragments towards the Knowledge of the Geography and History of Central and Western Asia from the Thirteenth to the Seventeenth Century. By E. Bretschneider. In 2 vols. (Trübner.)

THE thirteenth century was a period of much coming and going between Europe and Eastern Asia. The mighty conquests of Jenghiz Khan and his successors opened a new chapter in the history of nations. Names of Oriental lands and of peoples which had before been unknown in Europe became as familiar as household words in the marts of Vienna and Moscow; and Chinese soldiers discussed with interest in Karakorum and Peking the condition of European states which had not up to that time dawned above the horizon of their knowledge. Not that the Chinese had been entirely ignorant of Western nations. We know that during the second century before Christ the Chinese general, Chang K'ien, advanced as far as the Caspian Sea, and that during the next few centuries there were frequent communications with India; but it was not until the thirteenth century that Chinamen, following in the wake of the conquering Mongol hosts, first penetrated beyond the confines of Asia into Eastern Europe.

The establishment of the Mongol empire in the conquered countries necessitated the con-

stant passage backwards and forwards of couriers and envoys; and even Russian princes and Armenian kings were forced to present themselves before the Great Khan in his capital at Karakorum to receive investiture at his hands. The interest and fear excited by the resistless prowess of the Mongols moved also the Pope of Rome to attempt to mitigate the savagery of their nature by the softening influence of Christianity; and with this object he sent two friars to the court of Oghotai, Jenghiz's son and successor, one of whom, Plano Carpini, has left us an account of his journey. In 1253 Rubruquis, another Franciscan, visited the court of Mangu, and has narrated his experiences. But both these records are as nothing when compared with the great book of Ser Marco Polo, which has been made familiar to every English student by the scholarly labours of Col. Yule.

On the other hand, Chinese travellers have left narratives of their journeys across Asia to the frontiers of Europe, some of which are translated in the volumes before us. These histories are extremely interesting, and have been most carefully translated and edited by Dr. Bretschneider, who enjoyed in their preparation the double advantage of having ready access to the valuable Chinese library preserved in the Russian Legation at Peking, as well as to the reports of the most recent Russian travellers in Central Asia. But, though it cannot be said that they contain any fresh geographical information, they bear clear testimony to the state of the geographical knowledge of Western countries possessed by Chinese scholars at the period named, and to the general accuracy of that knowledge.

The first of these records contains an itinerary of the army of Jenghiz Khan through Central Asia to Persia in 1219, and was written by Yelü Ch'uts'ai, a Khitan, who had been taken prisoner by Jenghiz at the capture of Yentu (Peking), and who attached himself to the court of the conqueror. The second is a short account of a journey made by an envoy through Central Asia when on a mission from the Kin Emperor of Northern China to Jenghiz Khan. The third is a very curious chronicle of the journey of a Taoist monk, named Ch'ang Ch'un, from China to Samarkand and the Hindu Kush, undertaken at the bidding of Jenghiz, whose object in desiring the presence of the holy man appears to have been to enlist on his side some of the magical powers which were believed to be the property of the Taoist sages. And the fourth is the statement of a journey made by Ch'ang Te in 1259 from Karakorum to the camp of Hulagu, who was commanding the expedition against Bagdad. These translations are followed by a series of short bibliographical, ethnological, and geographical notices connected with the peoples and countries of Central Asia, which contain in a compact form the information which lies scattered through the pages of Palladius, Hyacinth, Ssanang Ssetzen, d'Ohsson, Horworth, the Yuan Shi, the works of modern explorers, &c. In short, we have in the work before us an epitome of all that is known of those Central and Western Asiatic countries which were visited by Chinese travellers during the centuries named on the titlepage.

The labour necessarily entailed by researches

into so difficult a subject is considerably increased, so far as the records of Chinese travellers are concerned, by the inaccuracies of the travellers themselves and by the mischievous emendations made in the historical texts by native critics. Repeatedly Dr. Bretschneider points out obvious errors in the points of the compass mentioned in the itineraries, and the names of places suffer strange mutilations at the hands of the writers. These, however, are the kind of errors which we expect to meet with in the works of untrained travellers, but the emendations of ignorant and self-opinionated critics are what we might have hoped to have been spared. Unfortunately for students the Chinese history of the Yuan or Mongol dynasty has been re-edited four times at least by scholars appointed for the purpose during the last and present dynasties. As these commissioners knew next to nothing of the geography of Central and Western Asia, and as it was necessary that they should justify their appointments by making alterations in the text, they played havoc with the proper names, and in many instances completely metamorphosed them in accordance with their ignorant idea of their true meanings. Dr. Bretschneider's task has therefore been accompanied by unusual difficulties; and to him a deep debt of gratitude is due on the part of students of Oriental history for the researches and scholarly criticisms which have thrown so full and useful a light on this very intricate subject.

ROBERT K. DOUGLAS.

Maitland of Lethington and the Scotland of Mary Stuart. By John Skelton. Vol. II. (Blackwood.)

MR. SKELTON has still to round off his interesting and audacious historical enterprise—which somehow recalls Montrose's brilliant raid into the Scotland of the Covenanters—by publishing *The Letters of Lethington*. But so far as his work is at once a biography and a pamphlet, it may fairly be considered as complete. Maitland dies in the end of this second volume. Mr. Skelton buries him, puts an inscription on his tombstone, and clothes the historical skeleton of his policy with the too, too, solid flesh of Skeltonian imaginings. Then, whatever *The Letters of Lethington* may contain, they can but buttress up Mr. Skelton's case against the "Casket Letters" and the complicity of his hero in the assassination of Rizzio, and such like points in his lengthened argument.

Judged from the purely literary point of view, the second volume of Mr. Skelton's book can easily be differentiated from the first. It is cleverer and less discursive, but it is not so interesting. It contains nothing so good as those passages in the first volume in which Mr. Skelton reproduced Scottish life in the pre-Reformation period, or, rather, idealised that life, much as does the moonlight, which spreads the radiance of romance over castle and keep, but does not pierce the dark places of the earth, or reveal the squalid misery of the hut, and the insanitary horrors of the "midden." This is not altogether Mr. Skelton's misfortune; it is to some extent his fault. Could he not have given us a little of Maitland the man, the

country gentleman, and the lover, even if he had given us a little less of Maitland the tortuous diplomatist, the disputant with Knox, the adviser of Mary, the correspondent of Cecil, and the colleague of Kirkcaldy of Grange in leading the forlorn hope against Morton? Had he not been so bent on dealing a swashing blow at "the Knoxian tradition," on demonstrating Moray and not Maitland to have been the true "Michael Wyllie" of the Mary Stuart period—had he not, in fact, become bigoted in his hunt after "bigots"—what a pretty picture would he not have drawn of Lethington courting Mary Fleming while his rival Rizzio was being done to death without his active assistance and (perhaps) without his direct knowledge?

Regarded as a contribution to the history of the Scotland of John Knox and Mary Stuart, *Maitland of Lethington* is of considerable value from the negative or critical point of view. Knoxians may as well make Mr. Skelton a present of Moray, who has been much over-rated by many historians. They may also abandon the authenticity of the "Casket Letters." Mary Stuart may have been as passionate as she was fascinating, she may have been a Scotch Cleopatra; but she was not the French Nana that these letters would make her out to be. Then Mr. Skelton throws doubt on the connivance of Maitland in the conspiracy to kill Rizzio, and in the plot to make Bothwell the husband of Mary. His marshalling of pros and cons on this head is as ingenious as anything in recent historical investigation; it is, furthermore, the ingenuity not of the mere controversial quibbler, but of the earnest believer. On the whole, Mr. Skelton does make out Maitland to have been less, rather than more, self-seeking than the majority of his contemporaries, English and Scotch; and to have been really as much filled with two or three political ideas, such as the union of the Scotch and English Crowns in the person of a Scotch prince, as a distinctly sceptical mind would allow. This is in itself a genuine historical achievement of consequence. Nor is Mr. Skelton specially unjust to Knox as a man. He makes too much, indeed, of the Reformer's Old Testament phraseology, which was to him what the same phraseology was to Cromwell, and what "the Annandale vernacular" was to Carlyle. But temper and taste must have left Mr. Skelton when he wrote "Covenanter and Cameronian—the lineal descendants of Knox—became as morbidly superstitious and as crazily fanatical as any fasting saint or howling dervish." Most Knoxians deny that the Cameronian and the Covenanter are the "lineal" descendants of the reformer. In their opinion the Covenanter and the Cameronian departed from their master's creed as a theologian and his ideas as an ecclesiastic. In any case, it is a matter for regret that Mr. Skelton should have descended to the level of the intellectually superior and the spiritually superfine to sneer thus at men who may have been narrow, soured, and mistaken, but who had the courage of their convictions, their purity, and their independence. Mr. Skelton uses the word "unscrupulous" once too often in speaking of Knox—at all events in a book the hero of which writes, on his own showing: "Ever as one occasion doth fail me, I begin

to shuffle the cards of new, always keeping the same rounds."

Mr. Skelton's work will prove of slight positive historical importance. He has elaborated a theory of Maitland of Lethington as a farseeing politician and sixteenth-century Broad Churchman, who aimed not only at the union of Scotland and England under a monarch of Scotch blood, but at assimilating the Protestantism of Scotland to that of the sister kingdom, or, to use Mr. Skelton's language, "concluding a comprehensive religious peace between the two nations on a reasonable basis." In other words, Maitland aspired to play in Scotland the part that Cecil played in England. Here Mr. Skelton is probably not entirely wrong indeed, but slightly imaginative. But if he is in the right, then he proves Maitland not to have understood the people he had to deal with. In the Scotland of Mary Stuart, there was not that informal and incomplete, but yet quite real, gradation of "classes" which prepared England for Anglicanism. The Northern Kingdom was really divided between the nobles (with their retainers) on the one hand, and "the masses" on the other. Knox's political instincts were sounder than Maitland's, although his creed may have been spiritually narrow, and although he was undoubtedly overreached by the nobles who joined him for their own ends. He saw clearly that Scotland, in the large and true sense of the word, could only be made Protestant by being made a Democracy at the same time. On the whole, Mr. Burton's estimate of Lethington is sounder than Mr. Skelton's, just as Mr. Froude's estimate of Knox is sounder than Mr. Skelton's. "Lethington," says Mr. Burton, "took his inspiration from the lamp." This is the best—if Mr. Skelton pleases, let it be the worst—that can be said of him.

WILLIAM WALLACE.

Vassili Verestchagin: Painter — Soldier — Traveller. Autobiographical Sketches translated from the German and the French by F. H. Peters. In 2 vols. (Bentley.)

MR. VERESTCHAGIN, whose pictures excited some controversy when exhibited last year at the Grosvenor Gallery, is a soldier and a traveller as well as a painter. In the present work it is the traveller, rather than the soldier or painter, who stands out most prominently. Curiously enough nearly half of these "autobiographical sketches" are from the pen of Mrs. Verestchagin, and describe the journeyings of herself and her husband in the Eastern Himalayas and Cashmere. These travels, in countries not entirely unknown to the Anglo-Indian, seem little short of heroic to Mrs. Verestchagin, who is unceasing in her admiration for the indomitable energy and perseverance of her husband. That Mr. Verestchagin can be energetic the following incident will show:

"The *tchaprassi* [sic] has again amused us very much with his pig-headed belief in the superiority of his caste. One of my fowls hid itself I knew not where. In looking for it I came to the precise spot where a Takour was preparing his repast. If there had been no one present, perhaps he would have pocketed his pride, and there would have been an end of it.

But as Lodi and several other coolies were present, he felt obliged to show his zeal in maintaining the purity of his caste, and he fiercely threw away all his food, which had been polluted by our presence, and extinguished his fire. But he is well punished. My husband flies into a passion at his impudence, and, to his great alarm, not only seizes his caldron in his hand, but throws it over the wall of the monastery, telling him that he will follow it himself if he attempts to show his pride again so insolently."

There are numerous similar instances of Mr. Verestchagin's energy, and yet a complaint is registered against the unnecessary brutality of the English in India. An amusing incident is the discovery of the viceroy's residence at Simla. Not seeing any outward or visible sign by which to distinguish the vice-regal dwelling-place, Mr. Verestchagin selected the house the courtyard of which contained the largest number of champagne bottles. Fortune crowned his ingenuity with success, and proved his suspicion correct.

Mr. Verestchagin's travels in Central Asia are, perhaps, as interesting as any portion of the book; but here also we see some curious evidences of his happy knack of forgetting the beam that is in his own eye, while minutely dissecting the motes in other people's eyes. This, for instance, is on the civilising influence of Russia on the Turcomans:

"And that other class of slaves, who are not called slaves in any text-book, but whose slavery is yet the most terrible of all—the mothers, wives, and daughters of the barbarians of Central Asia—do not they also already feel the slow but sure influence of the laws and civilisation of the Caffir (infidels) upon their position and their destiny? Yes, assuredly; and proofs of this are not far to seek. It is enough to quote the complaints which my landlord poured out in conversation with me—complaints which show no less foresight than bitterness. 'The end of the world is coming,' he cried, with a gesture of despair. 'How so?' 'Why, what else is one to expect when a husband may no longer correct his wife? If you beat her, she threatens to go to the Russians.'"

I venture to think that she would probably find she had got out of the proverbial frying-pan into the fire. The Russian peasant who does not occasionally chastise his wife is reproached with not loving her. Indeed, this has passed into a proverb. Russian literature and Russian life are full of wife-beating. Though there is no country in the world where woman is theoretically more highly honoured and has more social privileges, practically the condition of the Russian peasant-woman still leaves very much to be desired.

In the second volume some space is devoted to two of Russia's greatest men, Skobelev and Tourguéniev; but neither of them receives at the hand of Mr. Verestchagin the treatment they deserve from a patriotic fellow-countryman. Mr. Verestchagin goes out of his way to paint Skobelev in his worst light. He shows him to us driving through the streets of Bucharest thrusting out his tongue at all the attractive-looking ladies he saw; he shows him to us losing his head in action, when it was Mr. Verestchagin's privilege to prevent by his timely advice the errors the hot-headed general might have committed; and he depicts him confused and trembling

with fear before his commander-in-chief, debasing himself before the emperor, &c. All this is repulsive and unnecessary. This photographic reproduction of minor defects, to which human nature is always liable, tends to destroy the true perspective of the portrait, and dwarfs its nobler characteristics. But perhaps this is inseparable from Mr. Verestchagin's artistic method. As Bulwer pointed out long ago, the real is not necessarily the true. After Skobelev we are introduced to Tourguéniev, and here one is inclined to turn away in disgust from the pitiable object which the artist's relentless pencil has reproduced. Worn out by disease, tormented by the most excruciating agonies, the great master of Russian literature was yet afraid to die, and clung with a miserable cowardice to the faintest hope of life. In giving his estimate of Tourguéniev's genius Mr. Verestchagin airily tells us that Tourguéniev "was wrong in assigning himself a too modest place among Russian authors"; and, without another reference to this most charming trait, he proceeds to patronise the greatest of Russian writers in the following fashion:

"Bielinski, to be sure, did not think highly of him . . . but in the fulness and loftiness of his creative genius he ranks next to Pushkin and Leff Tolstoy."

It is, however, much to be doubted whether either Pushkin or Tolstoy come anywhere near the universality of Tourguéniev's genius. Neither of these writers has done more than take in certain sections, certain phases, of Russian life, but Tourguéniev has made the world his studio, and has taken in the whole of nature. That Mr. Verestchagin has not the critical acumen to see this is his misfortune. His eyes are probably blinded by the partisan discussions of Russian critics, in which Tolstoy and Tourguéniev have been set up against each other at the will of angry politicians, Panславists and Liberals; for at present no subject in Russia can be separated from political colouring. But Mr. Verestchagin might have spared us the pitiable picture of genius wrecked by disease. Were he writing for Russians we might have complained of his taste, but at least we should have been prevented from impugning his patriotism. As for that matter, he gives his reason for avoiding the hospitable plains of his native land. He finds that travelling is inconvenient, that the police are vexatious, that civilisation has still much to accomplish; and so he prefers Paris. No one will blame his choice.

Towards the end of his book he gives some amusing thoughts on religion. He is condescending enough to admit that

"it would be unjust to maintain that religions have no ennobling influence upon human nature; but there is no doubt that in the course of time they lose their freshness, are tainted with formalism, and come to be mainly an affair of externals; while, on the other hand, they contribute to the development of various bad qualities in their professors, such as hypocrisy and sanctimoniousness. Even such an ideal doctrine as that of Christ will then lose its chief charm and attractiveness, and sink into an instrument for the attainment of petty ends. In this respect the impression produced upon me by England . . . is a somewhat gloomy one."

Mr. Verestchagin's book will be found to be amusing throughout; the reader will find much that is new, nothing that is uninteresting, and none of that gloom with which the author complains that England impresses him. The illustrations, from Mr. Verestchagin's pencil, are precisely what illustrations should be—they help us to understand the book. Mr. Peters has done his work so admirably that one can scarcely believe it to be a translation. E. A. BRAYLEY HODGETTS.

Mélanges et Portraits. By E. Caro. 2 Tomes. (Hachette.)

A FRENCH writer was once discussing the class of English books that were read in France. "There is a fate in books," he wrote. "It is not the merit of a book which brings it across the channel." More than one French book which we have read lately has made us feel that a similar destiny attends those that pass over to us. And thus it comes, perhaps, that there will be a dozen who read Caro's *Mélanges et Portraits* for every one that has read his *Philosophie de Goethe*, or his *Idee de Dieu et ses Nouveaux Critiques*. But Caro is dead, and he was one of the number of the immortals. *Mélanges et Portraits* is his *don posthume*. We are tempted to recall the story, told lately of an eminent pianist, whose portrait was put not before but after Liszt in the place of honour. "Perhaps," the eminent man was heard to remark, "you are right—Liszt is dead!" These volumes do not represent Caro at his best, but they must be put in the place of honour.

Mélanges et Portraits is a collection of various essays published in the reviews by Caro during his lifetime. The first volume is devoted to philosophical subjects, the second treats of various personages who have become famous during the last fifty years. Caro was appointed to the Chair of Philosophy at the Sorbonne on the death of Adolphe Garnier in 1864, and his essays therefore on his own subject cannot but obtain the consideration which his position demands. But Caro never founded a school. Indeed, in these pages he puts very clearly his idea of the functions of a teacher of philosophy:

"Il faut essayer de comprendre ce que c'est qu'un pareil état d'âme; il faut le traduire, l'interpréter, en analyser les causes durables ou momentanées. C'est dans ces perceptions vives de l'état des esprits que réside le sens philosophique par excellence, et c'est à y correspondre le mieux possible qu'un maître de l'enseignement public doit, à ce qu'il me semble, s'attacher s'il veut être vraiment utile à ses auditeurs, s'il veut être écouté, s'il veut combattre pour ou contre des idées vivantes et non pas mener éternellement le même et stérile jeu d'une dialectique vaine autour des fantômes d'idées mortes" (i. 15).

With such an aim we are not surprised to find that in this first volume Caro has added little to the matters which he discusses. He is always clear, always an exact reasoner, always has the knack, as M. Constant Martha says of him, of "illuminating systems" so that the expounders of them see their own opinions more perfectly in reading his criticism upon them than ever they did before. There is one signal instance of

this. Caro, differing by a whole hemisphere from Littré and his school, wrote a biography of him, of such absolute fairness that in all probability the Positivists will adopt it as the best book on the subject. "La vérité," as he himself says, "à ses exigences."

Perhaps the most interesting parts of the book are the "Essais de Psychologie Sociale" and the review of Francisque Bouillier's theories, entitled *La Responsabilité dans la Réve*. The former are indeed much more a history of psychology brought up to date than a criticism of it (Caro was a great reader of English writers on the subject), so that the practical result of the perusal of them is very small. Caro was a moralist to a pre-eminent degree, and he had the necessary qualifications. He brings his vivid faith and his intense optimism into focus on all these questions; but we feel that he is writing these essays as a diversion, in the interludes of the serious work of his life, and that into them all the most important results of his researches insert themselves. It is this which makes them agreeable rather than instructive reading. Caro does not argue, he chats. Take his strictures on Mr. Galton's views of heredity. We feel that Mr. Galton may be wrong, but we are not any the more convinced that Caro is right. Literary erudition is patent everywhere, but not the scientific spirit. Take, again, the essay on Francisque Bouillier. It is a charming production, and most interesting. But we do not feel that we know any more about responsibility for our dreams during sleep at the end of Caro's disquisition than we knew already at the end of M. Bouillier's own work. Caro has a way of exciting our attention, but he does nothing to satisfy it. "These are, in fact," as he himself says of another's work,

"the familiar studies of a philosophic mind which wishes to render an account of certain singular phenomena in our moral life, or to examine the common topics which are circulating in the world."

But we expect more from the holder of a philosophical chair, and more from a member of the Académie française.

It is, perhaps, owing to the very qualities which we have pointed out as defects in Caro's first volume that the second, the "Portraits," strikes us as by far the more interesting. Most of the men whose features Caro draws are of that class so common in France, so rare in England, of "thinkers"—men whose labours in another age would have shown themselves in volumes of *Pensées* or *Maximes*, but who now write "Letters to their Friends" and *Journaux Intimes*. Rich in good quotations these pages are. We see in them, as we have hinted, much more the author whom he criticises than the critic who writes. Caro wrote ever for the public, never for himself. "C'est mal aimer les lettres," he wrote in expounding M. Nisard's views of criticism, "que d'y chercher des occasions de plaisir." Yet we cannot help feeling that Caro himself has often broken the rule which he so thoroughly believed in.

These pages cannot but be interesting, for they treat, among others, of such familiar names as Maurice de Guérin, Joubert, Amiel, and the Abbé Roux. It would be hard indeed to make unpleasant reading out of such personages as these. Yet here, again,

pleasant though he is and interesting as he must be, when we judge Caro by the first standard to hand, we find him failing us. It is in the slighter touches, of course, that we see the difference best. Let us take, for instance, the case of the changes of religious faith in Maurice de Guérin, and the relation in which he stood to his sister Eugénie with regard to them—that pathetic page in every man's life, which in this case was written for us by him whom England has lately lost. "Il revint sans effort à la simple foi de son enfance," says Caro of the second change (ii. 154). Matthew Arnold states the truth with more clearness than either Maurice's own sister or Caro.

"His errors were passed," says Eugénie, "his illusions were cleared away. I knew all, I followed each of his steps: out of the fiery sphere of the passions, I saw him pass into the sphere of the Christian life."

How much more insight has Arnold!

"It is probable that his divergence from his sister was never so wide as she feared, and that his reunion with her was never so complete as she hoped."

Now what, as a final test, does Sainte Beuve say?

"Il essaie de concilier le Christianisme et le culte de la Nature;—il ne réussira qu'à retarder, à lui-même, son entraînement prochain, irresistible. Il n'y a pas de milieu: la Croix barre plus ou moins la vue libre de la nature; le grand Pan n'a rien à faire avec le divin Crucifié." (Étude, p. xxix.)

Perhaps the freshest pages in these volumes are those devoted (under the title of "Un moraliste inédit") to Ximènes Doudan, who, so far as we can discover, has practically been left unknown in England. Occasional articles about him appeared in *Fraser's*, the *Edinburgh*, and the like; Henry James wrote of him in America; Sainte Beuve in his own country, praised him; but the public has let him pass. In Caro, however, he found a staunch admirer. It takes much to exceed the charm with which he tells the story of the early career of M. Doudan, in company with Saint-Marc Girardin and De Sacy. They had been leading the ideal, if bohemian, life of literature, utterly regardless of the real life around them:

"Un jour, l'aimable petite société se trouva dispersée. Pendant qu'on agissait l'avenir de la France et du monde, pendant qu'on discutait sur la nature et les limites de la raison, sur le fini et l'infini, on s'aperçut qu'il fallait vivre. . . . M. Doudan parti, M. Saint-Marc Girardin entre au *Journal des Débats*, M. de Sacy l'y suivit bientôt. Ils se jettent tous les deux avec intrépidité au plus fort de la mêlée, ils s'y plongent avec ardeur, avec délices. . . . Tous deux, avec des fortunes variées, deviennent ce que chacun sait après, &c. Tous deux ont fini, à leur heure, par entrer dans ce port tranquille de l'Académie avec le renom incontesté des beaux talents qui honorent un temps et un pays. Seul, le troisième ami d'autrefois n'est arrivé à rien: il n'a été rien, pas même académicien" (ii. 205, 6).

Caro in these volumes criticises Plutarch: "On pourrait souhaiter un plus grand métaphysique pour creuser la question; on ne peut rien trouver de plus judicieux." The criticism is far truer of Caro himself. So far as criticism of the Immortals is lawful, Caro

has been here, we hope, fairly handled; but it is with his own countrymen rather than with the vedettes of *les chers voisins* that his fame ultimately rests. If at this distance his position seems to us less exalted, we give a tale of Caro's own in defence. A beautiful sermon had been delivered, and all the congregation was in tears. One man alone remained unmoved. His neighbours asked him how it was that the preacher had not stirred him. "Que voulez-vous?" he replied coldly, "je ne suis pas de la paroisse!" It is aggravating, we must confess, to find that this very story M. Caro has somewhat disingenuously cribbed, exactly as we find it hard to remain silent when we see him incorporating whole pages of sentiments from *Sainte Beuve*. When of the dead we may only speak well, let us also add, *Cavento laudatores*.

There is a short sympathetic notice of Caro, by M. Constant Martha, prefixed to these volumes.

CHARLES SAYLE.

NEW NOVELS.

The Story of Charles Strange: a Novel. By Mrs. Henry Wood. In 3 vols. (Bentley.)

The Pit Town Coronet: a Family Mystery. By Charles J. Wills. In 3 vols. (Ward & Downey.)

A Mexican Girl. By Frederick Thickstun. (Boston: Ticknor.)

Misterton's Mistake. By Walter Raymond. (Sonnenschein.)

Section 558; or, the Fatal Letter. By Julian Hawthorne. (Cassell.)

The Man-Hunter: Stories from the Notebook of a Detective. By Dick Donovan. (Chatto & Windus.)

A POSTHUMOUS work is by its very nature removed in some degree from the ordinary pale of criticism, consequently we shall be moderate in our comments upon *Charles Strange*. At the same time it must be frankly said that it is not, taken as a whole, equal to many of the lamented author's earlier efforts. There are not wanting signs of writing for writing's sake, as in the case of the Clavering episode, which is simply an exorcism on the story, in no way advancing the plot, and ends in a feeble sort of way. The supposed abstraction of Sir Ralph's will is particularly weak. The narrative is given partly by verbal communication from the young solicitor, Charles Strange himself, and partly in the third person; and the effect of the whole is not so artistic in its blending as might have been expected from so practised a writer. This is specially evident towards the close of the novel, for which fact sufficient good reasons might perhaps be adduced. Also it must generally be allowed that Charles's opening relation of his childhood and youth, which occupies a considerable portion of the first volume, is tedious; and it is not until after Mrs. Carlen's death, and the beginning of Tom Heriot's disasters that the reader begins to taste any intelligent interest in the book. The family relations are rather mixed. Charles's father, Mr. Strange, the rector of White Littleham, while newly-widowed,

marries the fascinating widow, Mrs. Heriot, who has two children, Tom and Blanche. Then he is killed, after a warning dream; and she marries Major Carlen, an elderly *roué*, who adopts the whole family. After her death, Blanche goes back to board at the rectory, while Tom, who is in the army, comes to utter grief, and Charles gradually makes his way as a solicitor under Mr. Brightman. The Major fetches Blanche to keep his house in Gloucester Gate, where, after jilting Captain Cross in a most cavalier manner, she marries Lord Level, a nobleman about whose antecedents there is some mystery. Tom is tried for forgery, and, though innocent, transported, but manages to escape and return to this country at the risk of his life, where he is befriended by Charles. Lord Level has a country house, Marshdale, to which the mystery attaches, and which he is constantly visiting, thus giving rise to jealousy on the part of Blanche, who has detected him at Pisa in company with a beautiful Italian girl, whom she chooses to believe is his mistress and hidden in the English house, and when he is stabbed she fixes on the invisible Nina as the culprit. Of course all her suspicious were groundless; but what was the real secret of Marshdale we will not reveal. Poor, harum-scarum Tom—the most lovable character in the book—dies of consumption, but otherwise all ends happily. There are plenty of minor incidents, such as Lennard's illness, the theft and recovery of Coney's money, Brightman's death, and his wife's affliction; but these must be left to the reader's own discovery.

An exciting novel, bearing some traces of juvenile work, is *The Pit Town Coronet*. The story is not a very pleasant one, since the plot turns upon the substitution of Lucy Warrender's illegitimate son for a supposititious child of her married cousin, Georgie Haggard, and the misery arising from the natural complications which ensue. But there is no denying the author's power any more than his gift of humour. The village scenes are inimitable, and so is Mrs. Dodd, the masterful parson's wife—her Dorcas meeting is exquisitely droll. Haggard the hero, in spite of his personal attributes, is little better than a ruffian, and deserved a worse end than he receives. The character of Lucy is a mistake—one ought to have been able to feel some sympathy with her, whereas she is utterly cold-blooded and heartless. Georgie is rather weak. Even she ought to have known the value of an oath taken under compulsion. Old Lord Pitt Town and his *umbra* Dr. Wolff are capital studies of *virtuosi*. The catastrophe is brought about by such simple and natural means, viz., the death of Lucius—what did he die of, by the bye?—that there was no need for some of the more striking episodes just before—e.g., Capt's drowning, Georgie's dumbness, Lucy's suicide, or even Haggard's death. It is an exciting story, and had a narrow escape of being a good one.

Since *A Mexican Girl* comes from America, the preface is, of course, eulogistic in the extreme; but we are a little tired of Western idylls, and, in fact, of American stories as a rule, except when they come from the very first of pens. The idea is that a rough settler at New Ripas sends for a school-

master, who at once falls in love with a girl, Panchita, no better than she should be. She returns his flame after a fashion, and, in order to keep him by her, doses his coffee with her own blood; but she escapes. It is an uncanny sort of story.

Misterton's Mistake is a charming idyll of Somersetshire, brightened up by a few studies in London society. Wycherney, the village where the main action takes place, is a good study of bucolic life, and farmer Misterton and his wife just fit it. So are the two Miss Grimeses, just the sort of bigoted Low Church old maids who live in such places. Are we to understand that old Rebecca had made a slip in her early days, and that Edith was really her daughter by John Mullett? Misterton's mistake was of course in marrying Annie instead of Edith.

A young lady threatening a Wall Street financier with sudden death in the name of the Almighty is a sufficiently novel idea, and would probably not have occurred to anyone with a less vivid imagination than Mr. Julian Hawthorne. Miss Kitty Clive, the individual in question, is a New York opera-singer, as good as gold, but whose ugliness is only equalled by the beauty of her voice. She takes it into her head that Mr. Golding has ruined her sweetheart (who lost his money by speculation) and sends him anonymous letters—apparently not being aware that *chantage* is a punishable offence. However, General Weymouth brings her to her senses; and all would end happily if only she had married Frank. Is it likely that her friends would always call her by her stage name?

Graced by rather a catch-penny title, Mr. Donovan's collection of detective stories is not bad of its kind, though we think that the kind is being overdone. Of course the reader must not take all *au grand sérieux*. Of those which appear to be true, a "Tuft of Red Hair" is perhaps the most striking.

B. MONTGOMERIE RANKING.

SOME SERIAL THEOLOGICAL PUBLICATIONS.

"THE EXPOSITOR'S BIBLE."—*The Gospel according to St. Mark.* By the Very Rev. S. A. Chadwick. (Hodder & Stoughton.) Messrs. Hodder & Stoughton propose to issue six of these handsomely printed volumes yearly till they have completed "The Expositor's Bible." The expositions, written by "the foremost preachers and theologians of the day," will be "essentially popular, and adapted to general readers quite as much as to the clergy." The editor of the series is the Rev. W. Robertson Nicoll. The undertaking is ably begun by Dean Chadwick, St. Mark's Gospel being wisely chosen as the first book to be treated of. The exposition is divided according to the chapters of the Gospel, and most of the text is quoted in small type as it is expounded. The chapters are divided into suitable sections with short titles. Dr. Chadwick has performed his task admirably. He keeps close to his subject, avoiding irrelevant and lengthy comment. He is thoughtful and penetrating in his criticism, and yet concise and epigrammatic when he wishes. We cannot detect that he ever falls below his own level. His expositions of the baptism of the character of Judas, of "the eternal sin," of the Last Supper, are good instances of the excellence and suggestiveness of his treatment of very various subjects, and of his

power of careful and exhaustive, but yet concentrated comment. He is, perhaps, a little too anxious to insist upon the minute and invariable accuracy of the Evangelist; but there can be no doubt that, if the standard of excellence reached in this volume can be maintained, "The Expositor's Bible" will be a valuable addition to theological literature.

"THE EXPOSITOR'S BIBLE."—*The Epistle to the Hebrews*. By T. C. Edwards. (Hodder & Stoughton.) The publishers of "The Expositor's Bible" will have good reason to congratulate themselves if all its parts are marked by the ability which characterises Dr. Edwards's *Epistle to the Hebrews*. He has entered into the spirit and purport of what he truly calls "one of the greatest and most difficult books of the New Testament" with a systematic thoroughness and fairness which cannot be too highly commended. Henceforth English students of this portion of the New Testament will have only themselves to blame if they cannot trace the connexion of thought and final purport of this epistle. Perhaps we need scarcely add that, like every other commentator of repute, whether English or continental, Dr. Edwards rejects without hesitation the Pauline authorship of the book.

"THE EXPOSITOR'S BIBLE."—*The Epistles of St. Paul to the Colossians and Philemon*. By Alexander Maclaren. (Hodder & Stoughton.) Dr. Maclaren's exposition is remarkable for vigour and common sense. It is strongly written, and arranged with scholarly thoroughness. But its length is excessive, and raises the very important question, how far the application of the matter expounded to modern life and circumstances should be carried. Such a volume as Dr. Maclaren's, in spite of its excellence, is purely occasional. It is specially suited for the pulpit, and will be superseded in the study by the first rival which recognises the necessity for condensation. It is, strictly speaking, not an exposition, but a series of sermons, and this accounts for its excessive length. If the other epistles of St. Paul are expounded at similar length, the "Expositor's Bible" will be very unwieldy. Dr. Maclaren uses nearly as much space in dealing with the four chapters of Colossians as Dean Chadwick gives to the Gospel of St. Mark.

"THE EXPOSITOR'S BIBLE."—*The Book of Genesis*. By Marcus Dods. (Hodder & Stoughton.) Dr. Dods's opening chapters on the creation and the fall are remarkable for their sound sense. The right note is struck at once:

"If anyone is in search of accurate information regarding the age of this earth, or its relation to the sun, moon, and stars, or regarding the order in which plants and animals have appeared upon it, he is referred to recent text-books in astronomy, geology, and palaeontology."

This is excellent; but many readers will be disappointed to find that, as he proceeds, Dr. Dods makes no sort of attempt to criticise his documents. He takes what he finds, and moralises upon it very wisely and pleasantly; but this has been done by scores of previous commentators, and will satisfy very few students of their Bibles now-a-days. To make sermons out of history is nearly as unsatisfactory as to make science out of myths. We must, at all events, understand the history told us in Genesis before we can with any satisfaction moralise upon it; and Dr. Dods fails to help us in understanding Genesis. He ignores all the important questions raised by modern critics, and consequently limits the interest and the usefulness of his exposition.

"THE EXPOSITOR'S BIBLE."—*The First Book of Samuel. The Second Book of Samuel*. By W. G. Blaikie. (Hodder & Stoughton.) There

can be no doubt of the care and thoroughness with which Dr. Blaikie has executed his task. From his own point of view, he has produced a solid and able piece of work, though his style is somewhat in need of animation and distinction, and will not help the reader whose interest in the subject is slight. But Prof. Blaikie takes less notice of the results of modern criticism even than does Dr. Dods in his exposition of Genesis; and, since he deals with a later period, this is particularly disappointing. David is still the evangelical monarch of the popular preacher; his doings are explained and moralised on in the old style so unsatisfactory to the student of Oriental history; and the result is that Dr. Blaikie's books will be found unreadable by any who have read such a work as Dean Stanley's *Jewish Church*, to say nothing of more recent productions. It is impossible not to feel that the audience appealed to by such expositions as those contained in these two volumes is steadily decreasing. In the interests of honest and sensible interpretation of the Old Testament books we can only rejoice in the fact; and must consider such volumes as Dr. Blaikie's distressing attempts to postpone the inevitable day when divines will begin to try to tell the truth about the Old Testament.

"ANCIENT AND MODERN LIBRARY OF THEOLOGICAL LITERATURE."—*Christ's Victory and Triumph*. By Giles Fletcher. And other Poems of the Seventeenth Century. Edited with Introductory Memoir and Notes. (Griffith, Farran & Co.) This volume of the "Ancient and Modern Library of Theological Literature," which is edited by W. T. Brooke, contains, first of all, a new edition of the four parts of Giles Fletcher's *Christ's Victory and Triumph*, with an excellent biographical introduction and careful notes. Mr. Brooke's memoir condenses admirably Dr. Grosart's voluminous introductory matter, for which he must be forgiven his foolish criticism that his poem's "highest praise is perhaps the theological accuracy in which the great doctrine of the Incarnation is expressed." It is a pity also that Dr. Grosart's plan of numbering the stanzas has not been adopted; but Mr. Brooke's additions to Dr. Grosart's notes, though few, are to the point, and there is at least one emendation of value. Mr. Brooke's diligence has discovered a curious proof of the contemporary study of his author in some verses by Penelope Gray, published in 1615, in a volume containing memorials of her sister who died in the previous year. Penelope Gray's five stanzas are a cento from Fletcher's poem. A cheap and good edition of *Christ's Victory and Triumph*, a poem so interesting to students of Spenser and Milton, will be welcomed by all lovers of English literature; but there is more than this in our volume. After Fletcher's poem come "illustrative poems" chosen to show "the contemporary idea of the world to come." These are followed by "inedited sacred poems of the sixteenth and seventeenth centuries, now first collected from MSS. and rare books." A selection of "Hymns from the Primers" and of "Selected Psalms in Verse" closes a most beautiful and interesting selection of sacred poetry. The book is delightful, because to Mr. Brooke the editing and arrangement of his materials has been a labour of love. He complains that, before an anthology of English sacred verse can be compiled as completely representative as Mr. Palgrave's "Golden Treasury," "much remains to be done in editorship, and still more in searching the MS. stores of our public libraries and our colleges—Anglican, Roman Catholic, and Non-conformist." He makes an admirable beginning of the work he suggests; and if occasionally a poem is rare and curious rather than poetically excellent, the enthusiasm of the editor must be

forgiven. Most of the poems are of a very high degree of merit. We cannot be sufficiently grateful to Messrs. Griffith & Farran for publishing the book at such a cheap price.

"ANCIENT AND MODERN LIBRARY OF THEOLOGICAL LITERATURE."—*The Lives of the Popes*. By B. Platina, native of Cremona, translated into English. Edited by Rev. W. Benham. Vol. I. (Griffith, Farran & Co.) Students will be grateful to editor and publishers for this edition of a rare work. Two editions in folio were published in 1685 and 1688 by Sir Paul Rycant, who states that the translation was handed to him by his bookseller, having been "rendered into English by an unknown hand." Finding that it stopped short at the death of Paul II. in 1471, Rycant continued it himself, bringing it down to Innocent XI. Mr. Benham has written an interesting biographical preface and a judicious general introduction, and appended notes calling attention to Platina's more serious errors. His bibliographical information should have been more precise, but otherwise his arduous work is well done, and makes the book useful as history to the general reader. It is, moreover, a curious specimen of fifteenth-century historical composition, and a valuable original authority for the history of the times in which its author lived. A history of the Papacy, written by a librarian of the Vatican Library at a time when it contained only 2500 volumes, must be of permanent interest and value. The book will be welcomed by the student of English literature as an example of seventeenth-century prose.

"ANCIENT AND MODERN LIBRARY OF THEOLOGICAL LITERATURE."—*The Orations of S. Athanasius against the Arians*. (Griffith, Farran & Co.) The publishers prefer to shroud this translation in mystery. W. C. L. writes a brief preface, and somebody is responsible for three very short notes on pp. 12, 34 and 38. The translation is not so good as the racy, vigorous version of Samuel Parker, published in 1713, and, of course, inferior to Cardinal Newman's, published in the "Library of the Fathers," and republished, somewhat condensed, in his *Select Treatises of Athanasius* (1881). Cardinal Newman has annotated the orations so thoroughly, that there is no excuse for the lack of notes in this edition. We are not even told that the fourth oration is wrongly entitled "Against the Arians." It is a "collection of fragments or memoranda" against various heresies, but, "least of all," against the Arian; and, for this reason, it is omitted in Cardinal Newman's second edition. The present translation will be useful to any who cannot obtain the better works we have mentioned, but it is not up to the general standard of the series in which it occurs.

"NISBET'S THEOLOGICAL LIBRARY."—*Christianity and Evolution*. (Nisbet.) This series of papers, published originally in the *Homiletic Magazine* 1886-87, gains in interest but loses in point by being somewhat heterogeneous. It does not choose one definite issue and discuss that with rigour; but each individual writer takes that aspect of the question which attracts him most, and discourses on it without much attention to what his predecessors have been saying. Thus the Rev. George Matheson writes on "Evolution in Relation to Miracle," Dr. Momerie on "Evolution and Design," the Rev. T. W. Fowle on "Evolution and Inspiration," Sir George Cox on "Evolution and Heaven and Hell," the Rev. John Matthews on "Evolution and the Problem of Evil." The connecting link between the various authors is that on the whole they are disposed to accept the facts of evolution, so that their essays are "in the nature of an Eirenicon." The book is of value as an examination by thoughtful and

candid Christians of various important articles of the Christian creed in the light of the theory of evolution. All the papers are carefully written and reasonably short, but too much attention is given to the author of *Natural Law in the Spiritual World*. It is absurd, for instance, to class him as a thinker along with Lotze. The denomination of each contributor should have been stated after his name in the table of contents.

Expositions. By the Rev. Samuel Cox. Vol. IV. (Fisher Unwin.) We have pointed out to our readers the merits of the former volumes of Dr. Cox's *Expositions* at such length that we think it needless to say more than that his fourth volume sustains, with undiminished excellence and interest, the high qualities of the preceding volumes. We must add the expression of our unfeigned regret that this is likely to be the last of the series, the former volumes having, it appears, proved unremunerative. We hope, however, that this is a mere passing phase in their history, and that they will eventually achieve the popularity to which they are rightly entitled.

NOTES AND NEWS.

THE hon. secretary of the Institution of Civil Engineers, Dr. W. Pole, has been engaged for some time past in preparing, at the request of the executors and family, a biography of the eminent member of that body, Sir William Siemens. It is now finished, and will be issued immediately by Mr. John Murray. On account of the connexion of Sir William and his family with Germany, and the interest felt there in his life and work, a German translation of the book has been demanded, and will be published in due course in Berlin.

MESSRS. ISBISTER have in preparation *The Life and Letters of Mary Howitt*, edited by her daughter.

MESSRS. CHATTO & WINDUS will be the London publishers of General Sheridan's Autobiography, which will be in two volumes, illustrated with numerous portraits, maps, facsimiles of letters, and other engravings.

MR. F. A. Inderwick, Q.C., has written a volume of historical essays on the Stuart period, which will shortly be published by Messrs. Sampson Low, with illustrations. As might be expected, Mr. Inderwick has been specially attracted to legal questions, such as those arising out of the trial of Charles I. and the regicides, and the Bloody Assize of Jeffries.

MESSRS. KEGAN PAUL, TRENCH & Co., will publish next week the large paper edition, limited to 500 copies, of the new *Selections from Wordsworth*, by members of the Wordsworth Society, edited by the secretary, Prof. W. Knight. The volume is printed on handmade paper and bound in parchment, and will be followed shortly by a more popular edition in smaller form.

WE are glad to hear that the admirable series of articles by Mr. W. M. Acworth on the railways of England, which have recently been appearing in *Murray's Magazine*, will shortly be collected in a volume, with a large amount of new matter.

MR. L. B. SEELEY, author of "Horace Walpole and his World," has written a companion book, entitled *Fanny Burney and her Friends*, which will be illustrated with eight copperplates after Reynolds, Copley, and West.

MISS KATE GREENAWAY's Christmas book for this winter will consist of coloured illustrations to "The Pied Piper of Hamelin," together with the text of the poem, printed with Mr. Browning's sanction.

MESSRS. BLACKWOOD have in preparation *The Scot in Ulster*; or, *The Story of the Scottish Settlement in Ulster*, by Mr. John Harrison.

MESSRS. TRÜBNER have in the press *Imperial Germany*, a critical study of fact and character, by Mr. Sidney Whitman. This book deals with some characteristics of Germany as a nation, socially, politically and intellectually, passing in broad survey over the historical development, and showing the elements by which German unity has been achieved, and specially noticing the play of the ideal element in the process. The author criticises frankly what he holds to be the defects of the nation, particularly animadverting on the tendency to Philistinism and the evils of some phases of doctrinaire Liberalism.

MESSRS. CASSELL will publish immediately a new novel, in three volumes, by Mr. Frank Barrett. Its full title is *The Admirable Lady Biddy Fane: her Surprising Curious Adventures in Strange Parts, and Happy Deliverance from Pirates, Battle, Captivity, and other Terrors, with divers Romantic and Moving Incidents, as set forth by Benet Pengilly (her Companion in Misfortune and Joy)*, and now first done into print.

MESSRS. CHAPMAN & HALL announce for publication this month *Untrodden Paths in Roumania*, by Mrs. Walker, author of "Sketches of Eastern Life and Scenery." The book will be abundantly illustrated.

AMONG the contents of the forthcoming number of the *Universal Review* will be an article on the political position of Roumania, by Prof. Geffcken; a lavishly illustrated paper on "Burlesque," by Mr. Burnand; an estimate of Marshall Bazaine, by Mrs. Crawford; a study of the business of the House of Commons, by Mr. Bradlaugh; a poem by Sir E. Arnold, with eleven large drawings to it; and an article, also illustrated, by Dr. Richard Garnett on "The Catalogue of the British Museum."

A NEW edition of Cassell's *Popular Educator* will be commenced at the end of this month. The text has been revised throughout, and a considerable portion of the work re-written. It will be furnished with new illustrations and a series of coloured plates and maps, while the text will be reset in clear type. Inasmuch as it will thus be practically a new work, it will be issued under the title of Cassell's "New Popular Educator."

MR. ELLIOT STOCK announces *The Dramatic Works of the late Edwin Atherstone*, author of the "Fall of Nineveh," "Israel in Egypt," &c., as in the press and to be published very shortly.

MR. WILLIAM ANDREWS, president of the Hull Literary Club, has just completed a work on *Manners and Customs in the Time of Shakespeare*.

Robert Elsmere is now in its thirteenth edition.

PROF. W. VIETOR, of Marburg, has in preparation an edition of the Middle-English metrical romance, *Le Bone Florence of Rome*, which has before been printed only by Ritson, Vol. III. (1802). He copied some years ago the unique MS. of it in the Cambridge University Library (ff. II., 38); and, during a recent visit to Cambridge, in August and September of the present year, he made a fresh collation. On the same occasion he also had the opportunity of copying a French version (consisting of 5380 verses) from a MS. belonging to Mr. D'Arcy Hutton, of Marske Hall, Yorkshire, who lent it to him for the purpose at the request of Prof. Skeat. This French MS. has never yet been published, though Prof. Paul Meyer printed the beginning and end of it in the *Bulletin* of the Société des Anciens Textes Français for

1882. The same version, but incomplete, is found in a MS. in the Bibliothèque Nationale (Nouv. Acq. Fr. 4192), which has been copied by one of Prof. Viator's pupils. A second French version, differing from the first, is represented in another MS. in the Bibliothèque Nationale (Fonds Fr. 24,384), of which Paulin Paris gave an analysis in the *Histoire Littéraire* (Part 26). Prof. Viator intends to give an account of all these French MSS., besides discussing the sources of the romance, &c.

MR. ROBERT LOUIS STEVENSON has at last been heard from, a letter dated July 28, at Nuka-Hiva, stating that the yacht *Casco*, about five weeks out from San Francisco, had just arrived there, and that all on board were fairly well. Mr. Stevenson often goes ashore, walks, talks to the natives, whom he finds courteous and good-hearted and splendid-looking fellows. He writes every day, and is in much better health than when he was in the Adirondacks. The *Casco* was to remain for two or three weeks at this point and then visit Taiohae, where the party proposed to spend a few days. From there they intended to sail to Hiva-Oa, the great tattooing island, whence they expected to sail to the Tahiti Islands. Mr. Stevenson is writing a series of letters descriptive of his experiences and observations on this cruise, which are to be published in a number of newspapers in America, Europe, India, and Australia.

THE sixteenth session of the New Shakspeare Society will be opened at University College, London, on Friday next, October 19, at 8 p.m., when Mr. Thomas Tyler will read a paper on "Shakspeare Idolatry." Among the other papers arranged for later in the session are—"Johannes de Witt's Account of the Swan Theatre," by Mr. H. B. Wheatley; "An Elizabethan Publisher, Edward Blount," by Mr. Sidney L. Lee; "Virgin Crants," by Dr. F. J. Furnivall; and some notes on "Midsummer Night's Dream," written many years ago by the late Sir H. S. Maine, in which he contends that the fairies are the primary conception of the piece, and their action the main action. The society does not propose to have a musical evening in May, as has been the case in some recent years.

THE only son of Mr. Bernard Quaritch, after a residence of several years at Charterhouse, and a year's stay in Leipzig to acquire the German language, has just entered his father's business.

FOLLOWING the example of other religious communities, a Roman Catholic Conference is announced to be held from October 21 to 23, under the auspices of the Catholic Truth Society—an organisation recently founded for the purpose of providing and disseminating cheap Catholic literature. The Conference will be devoted to the discussion of matters cognate to the work of the society. On Sunday, October 21, Cardinal Manning will preach in the morning at the Oratory on behalf of the society; and the Bishop of Salford will, in the evening, occupy the pulpit at St. George's Cathedral, Southwark. A meeting will be held in the afternoon at the schools near the cathedral. The conference proper will meet on the Monday and Tuesday following at Westminster Town Hall, the mornings and afternoons of these days being devoted to the discussion of papers by well-known Catholic writers, including Canon Brownlow, Father Clarke, Mr. Wilfrid Ward, Mr. B. F. C. Costelloe, Lady Herbert, &c. A lecture on English martyrs, illustrated by slides designed expressly for the society, will be given on Monday evening, and a conversation will be held on Tuesday evening. An exhibition of cheap Catholic literature will be a feature of the conference.

At two recent meetings of the Académie des Inscriptions, M. Siméon read the introduction of a book which he has in hand. This is the translation of a historical work in the Nahuatl language, written by a Mexican called Domingo Chimalpahin, who was born in 1579. M. Siméon stated that this native chronicle corrects in many points the received account of the country before the Spanish conquest; and, in particular, that it affirms Montezuma to have been strangled by the Spaniards, and not (as Bernard Diaz asserts) killed by his own subjects.

UNIVERSITY JOTTINGS.

MICHAELMAS term, at both Oxford and Cambridge, begins at the end of the present week.

It was announced, during the long vacation, that Prof. T. Fowler had resigned the chair of logic at Oxford. We understand that this announcement is, at the least, premature, and that he will lecture as usual during the present term.

THE Rev. E. S. Talbot, warden of Keble College from its foundation, has accepted the vicarage of Leeds, vacant by the promotion of Canon Jayne to the see of Chester.

THE Rev. J. B. Mayor, of St. John's College, has been appointed to the office of Lady Margaret's Preacher at Cambridge, vacant by the resignation of Bishop Lightfoot.

At Cambridge there are two new professors in the faculty of law—Mr. F. W. Maitland, formerly university reader in English law, who has been elected to the Downing Professorship of the Laws of England, in the room of the late W. Ll. Birkbeck; and Mr. J. Westlake, the successor of Sir H. S. Maine in the chair of international law. Prof. Maitland was to deliver his inaugural lecture to-day (October 13) on "Why the History of English Law is not written"; and he has announced three courses of lectures on—"Parliament," "The History of the English Manor," and "Personal Property." Prof. Westlake will deliver his inaugural lecture on Wednesday, October 17, and will also lecture during the present term on "Public International Law." Another lately elected professor at Cambridge, Sir Thomas Wade, will also lecture for the first time this term on "Chinese Language and Literature."

Dr. James Ward will deliver a course of lectures at Cambridge during this term, in connexion with the Teachers' Training Syndicate, upon "The Elements of Psychology and their Application to Education."

PROF. POSTGATE—whose *New Latin Primer* has just been published by Messrs. Cassell—is lecturing at Cambridge this term on "Phonetics" and also on "Latin and Greek Phonology."

MR. PATRICK GEDDES—whose articles on biological subjects in the *Encyclopædia Britannica* have attracted a good deal of attention from their original views, and who is also a writer on statistics and on art exhibitions—has been appointed to the chair of botany at the University College, Dundee, recently founded by the merchants of that town.

MR. WILFRED A. GILL, of Magdalene College, Cambridge, will deliver a course of lectures to ladies on "Ethics in Theory and Practice from the Christian to the Scholastic Era," at 13, Kensington Square (King's College Department for Ladies), beginning on Tuesday, October 16, at 11.15 a.m.

ORIGINAL VERSE.

DIVIDED.

"Yet will I but say what mere friends say,
Or only a thought stronger;
I will hold your hand but as long as all may,
Or so very little longer!"—Robert Browning.

We stand so far apart,
Two graves between us lie—
Mine, with a cross at its head,
And flowers strewn o'er the bed,
Of the unforgotten dead
Who dreamless sleeps below.

Yours is an empty grave,
Untenanted and bare,
But you fashioned it so deep,
That forever it must keep
Us apart, although we weep,
With close clasped hands above.

You dug it in the past,
Ere I had seen your face,
And it is so deep and wide
That it parts me from your side,
Not the grave of him who died,
Who loved me long ago.

Yet, though the grave is deep,
And we stand not side by side,
Yet none other is so near,
No one else is half so dear,
Naught can come between us here,
Or loose our close clasped hands.

F. P.

MAGAZINES AND REVIEWS.

THE October number of the *Antiquary* is an exceptionally good one. There is not a single paper in it that is unworthy of attention. The most important one holds the place of honour at the beginning. It is an account written, from personal inspection, of certain rock-hewn churches in the South of Italy. Its author, the Rev. H. F. Tozer, has evidently mastered the history of a land concerning the fortunes of which most of us are densely ignorant. Some dreamy knowledge that the emperors at Constantinople exercised authority in the South, that it fell into the hands of the Normans, and that from time to time Greeks settled there who had fled from their own homes further East, is all that most persons know of the mediæval history of one of the most interesting districts in Europe. Of the great iconoclastic controversy we may feel assured that most people know nothing whatever beyond what is to be gathered from the pages of Gibbon. Why these interesting churches have been formed underground may admit of controversy. We conjecture that it was for much the same reason that the Roman Christians of an earlier time worshipped in the catacombs. It must be borne in mind that, whatever power was sovereign, the Terra d'Otranto was always liable to be overrun by hordes of Moslem adventurers. The paper on the excavations at Cranborne Chase is unsigned. It tells us in a few words the great work accomplished by Gen. Pitt Rivers. The period between the withdrawal of the Romans and the settlement of the Teutonic tribes is at present almost as truly prehistoric as the days of the flint implement makers. Gen. Pitt Rivers, by his long and carefully conducted explorations, is adding more than one authentic page to British history. We would direct especial attention to a note which the writer has added to his paper. No language can be too strong in which to denounce ignorant people who, because they, or their forefathers, have made money, feel themselves at liberty to spoil our great historic buildings, under the pretence of what they chose to call restoration. Mr. J. A. Sparvel-Bayly contributes an interesting paper on the Jesus Guild of Prittlewell. Much has been written on our old gilds in recent times, but there is still not a little hard drudgery

to be gone through before we realise how very much the poor have lost by the confiscation—under the pretence of religion—of the accumulated property of ages. Mr. T. Carew Martin's paper on the Marino Faliero of history is valuable. It shows how little trust can be placed on a poet's picture of a past of which he knew little, and perhaps cared less. Lord Byron is not the hero of the hour. A time may come when he will once more be an object of worship. Then we shall have rival commentaries even on his dramas. To such annotators Mr. Martin's essay will be very useful. We have detected one error which ought not to pass uncorrected. On p. 156 a note informs the reader that "chimneys and chimney-pieces . . . were a luxury peculiar in the Middle Ages to Venice." This is assuredly a mistake. There is a fine chimney-piece of undoubted late Norman date in the keep of Conisborough Castle, Yorkshire, and many mediæval chimneys and chimney-pieces exist in France. See Didron, *Annales Archéologiques*, iv. 163, 172, 173, v. 192.

THE second number of the *Journal of the Gipsy Lore Society* (Edinburgh: Constable) shows, we think, an improvement upon the first. Many will be glad to have Mr. Grierson's paper arguing a Behar origin for the gipsies reprinted from the *Indian Antiquary*. Prof. R. von Sowa writes about the gipsy dialect of Brazil, pointing out its affinities with that of Spain; and the Rev. Wentworth Webster describes, from personal inquiry, the gipsies and mixed gipsy population of the Basque country.

MESSRS. BURNS & OATES ANNOUNCEMENTS.

A NEW volume of "Miscellanies," by Cardinal Manning; a volume of "Characteristics," from the works of Archbishop Ullathorne; "The Holy See and the Wandering of the Nations," by Mr. Thomas W. Allies; "Leaves from St. John Chrysostom," by Miss Mary Allies; "The Haydock Papers," edited by Mr. Joseph Gillow, from MSS. illustrating the history of Roman Catholicism in England during the last century; "Records of the English Catholics of 1715," compiled from the registers and other hitherto unpublished papers at the Record Office, by Mr. John Orlebar Payne; "Eucharistic Jewels," by Mr. Percy Fitzgerald; "Aroer: the Story of a Vocation," by Miss Drane; "Letters from St. Francis de Sales to Persons living in Religion," edited by the Rev. H. B. Mackey, with a Preface by the Bishop of Newport; a new and enlarged edition of "Spiritual Retreats," by the Archbishop of Bombay; a new edition of the "Life and Letters of Father Faber"; a second edition of "Edward the Sixth," by Dr. Lee; and "The Wandering Knight," a mediæval "Pilgrim's Progress," by a French Carmelite, from which Bunyan largely borrowed, now newly translated into English from the edition of 1572.

MESSRS. DEAN & SON'S ANNOUNCEMENTS.

"SYLVIA'S Ride for Life, and other original Ballads for Recitation, and the Fireside," by Frederick G. Webb; "Queer Fish, Character Sketches," by Robert Overton, new edition, with preface by Mrs. Fanny Stirling; "Speech Studies," by Edwin Drew, editor of the *Elucutionist*, with portrait of the author, dedicated to Sir Morell Mackenzie; Plays for Young Actors—"Prince Bulbo; or, The Rose and the Ring," dramatised from Thackeray, by Amy Whinyates; "Gabrielle; or, The Red Cap of Liberty," by Amy Whinyates, with four illustrations; "The Astrologer's Spell," a Persian sensational drama, by Averall; and "Aladdin

and the Wonderful Lamp," by Amy Whinyates; "Corner's History of Ireland," new and revised edition, extended to 1888, with bibliography, questions, chronological table, and fresh illustrations; Practical Guide Books—"Macaws, Cockatoos, Parakeets, and Parrots, their Natural History, Habits, and Peculiarities," by Sir Thomas Dick Lauder and Capt. Thomas Brown, with forty illustrations of the different species, by Joseph B. Kidd, with chapters on Cages and Diseases by Dr. Karl Russ; "Tricks with Cards, Sleight of Hand, Conjuring, Magic and Mystery," by Charles Gilbert; "Wool and Paper Flowers, and How to Make Them," with working diagrams, by Georgiana C. Clark; "Gifts, Knick-Knacks, and Pretty Trifles," for fancy fairs and homes of taste, how to make them out of shreds and patches or next to nothing, by Georgiana C. Clark; "Handbook to Breeding, Diseases, Treatment, Care and Choice of Foreign Aviary Birds, &c.," such as Parrots, Lorys, &c., including how to Tame and Teach Birds to Speak, with chapters on Management, Cages, Seeds, Food Pastes, Dainties, &c., by Dr. Karl Russ; "Washing Day; how to avoid its Troubles and perform its Work," with detailed instructions for the proper washing of every article of household use, by Julia Fisher; "Fireworks: the Art of Making, and Chemical Surprises," by Charles Gilbert; "A Christmas Kiss," edited by Mrs. E. Day, being the Christmas Part of the *Little Ones' Own Coloured Picture Paper*, containing sixteen full pages of coloured pictures, over forty pages of illustrated letterpress by Irving Montagu, Miss Sinclair, &c., and riddles and puzzles by the editor, with monotyp presentation plate; "Riverside Holidays; or, the Adventures of Violet, Jack, Robin, and May, four Children, during their Holidays in the Country," by Mrs. N. C. Bishop-Culpeper; "Golden Showers," consisting of twenty-four designs by A. Hanslip, with verses selected by Christine Forrest; "The Marriage Service," an emblematic souvenir, each page embellished with appropriate designs by Harry Rogers; "A Girl's Anticipation and Realisation of Marriage," consisting of twenty designs by Lucien Besche, printed in chromo-lithography, with descriptive letterpress; "Cats in Gloves Catch No Mice," by M. G. N. Hathway.

NOTES ON BULLEN'S OLD PLAYS,
1882-1885.

IV.
VOL. IV.

"THE CAPTIVES; OR, THE LOST RECOVERED."

P. 99:

This play was entered for the Cock-pit company in 1624, and it is one of the greatest boons offered by Mr. Bullen to lovers of dramatic literature. It has not been previously printed. Anyone familiar with the plays of the late Elizabethan—or, rather, Shaksperian—era will, on reading this, be led to think with me that this one had been written some twenty years prior to 1624. I believe the general style will in itself prove this to a certain extent; but other considerations in favour of this view are not wanting, and probably more careful study would supply more. On p. 196, in a conversation between Ralph and the Clowne, the former says: "Englishe, sayst thou?" And the Clowne replies, "Or Brittithe, which you please." It was on October 24, 1604, that James I. formally took the style of "King of Great Britain," although the sovereigns were so called much earlier. There are numerous immediately contemporary allusions to be found to this. Thus in "Sharpham's Fleire" (1606): "I did pray oftener when I was an Englishman, but I have not prayed often I must confesse since I was a Britaine. But dost hear Fleire? Canst

tell me if an Englishman were in debt, whether a Brittain must pay it or not?"

In Ben Jonson's "Masque of Blackness" (1605-6) occurs

"Britannia, whose new name makes all tongues sing."

This masque was in fact written in honour of, and to celebrate, the new style. Men's minds speedily get used to an ever-present novelty, and such an allusion as this in 1624 would be quite antediluvian. On p. 203, "The disease of Naples now turn'd French" would be also an out-of-date remark in 1624. In 1599, Carlo Buffone (call him Italian, or English, it is no matter in this argument) is quite jealous that the illness should be called French: "We have them in as good form as they, man"; and endless early instances occur in all the dramatists—far too many.

On p. 192 we have a sneering reference to the ghost of Albanact in the old tragedy of "Loocrine," ridiculously attributed at one time to Shakspeare. This, like Kyd's "Jeronimo," was favourite material for satirists; and Ben Jonson's "Poetaster," Peele's "Battle of Alcazar," and the early play of "A Warning for Fair Women," all indulge in adaptations. I am aware that a reference also occurs in Fletcher's "Fair Maid of the Inn," which was not acted till 1625, but probably written considerably earlier. The line in the present play is

"Helpe, Helpe! his murdered ghost is com from Hell

On earth to cry Vindicta."

Peele has "Three Ghosts, within, cry Vindicta."

Another consideration is the introduction of the mysterious personage Sarlaboys. He appears to have been a combination of pimp and medical charlatan, and Mr. Bullen tells us his speeches are scored through in the MS. In a previous play in this series, "The Tryall of Chivalry" (1605), there are two references to this individual. Bowyer boasts (p. 290, vol. iii.), "this sword kill'd Sarlaboys, that was one rogue"; and p. 350, "And their one Sarlaboys to, as arrant a bloodsucker, and as notable a coward as ever drew weapon in a bawdy-house, he carries my marke about him." The latter passage identifies the two individuals; and, if we may regard the death of Sarlaboys as a reference to his being dramatically extinguished, this would go to prove not only that "The Captives" dates 1604-5, but also that in all probability the same author (Heywood) had a hand in both plays. At any rate, the weight of evidence in favour of an earlier appearance of this play than 1624 is unquestionable. I would assign it to the close of 1604, or the commencement of 1605.

P. 107:

"You so intyre mee to you."

This term is glossed in Halliwell and Wright's *Nares* with a query, "Intired, wholly devoted?" with a quotation from Heywood's "English Traveller." "I once loved her, and was to her intir'd." ["Her" should be "him," see p. 70, Pearson's reprint.] In "The Lancashire Witches," by the same author, it occurs again. "You so intyre me to you" (p. 175, Pearson.) The word was a favourite of Heywood's, and I cannot at present give an instance from any other author. Clarendon and others use the term as an adjective in the sense of "faithful," loyal, "whole of heart," and it is from this meaning that Heywood's verb is derived.

P. 122:

"Did you ever looks for better from a Judas of his heyre?"

Corrupt passage. In favour of Mr. Bullen's reading, of which his footnote makes him appear to be doubtful, note the term next page:

"Thin-heyred, Sand-bearded." "Sandy hair" is not far off what was called Judas coloured.

P. 137:

"An ould bald fellowe, hutch shoolder'd, crooked-nos'd," and "hutch-back" for "hunch-back" occurs again in Heywood's "Iron Age" (p. 302, Pearson). The former means "shrug back," while the latter refers to the lump. But perhaps "hutch" in the former would bear the signification of "box backed," with a lump like a box or chest on the back. "Hutch-shoolder'd," however, seems to point to the "shrug" signification.

P. 143:

"Why, hoe, my whytinge mopp
Late scapt from feeding haddocke."

"To feed haddocke" was, and is still, a mannerly phrase for getting sea-sick. Heywood uses it again more than once in the "Iron Age."

P. 145:

"For whom weare you a fishinge? *Mild*. Marry, for *Maidens*."

"Maidens" has here a double meaning, the primary one being, of course, to the "giurles" that were supposed to be drowned. "Maid" is, however, a well-known provincial term for a species of ray. "I'll help you *maids* and soles" ("Witch of Edmonton"). "The females of skates are generally called *maids*" (Yarrell). "Maiden-ray" is still sometimes heard. Another early instance occurs in "A Woman Never Vexed." "Salmon, pike, and fresh cod; soles, *maids*, and plaice."

P. 157:

"Downe with these sacreligious *silberpooreales* [?], these unsanctified *Sarlaboyses*."

The note of interrogation is, of course, editorial. A previous note of mine on p. 317 in the first volume of this series (ACADEMY, September 1), together with a consideration of the character of Sarlaboys (see my note at the beginning of the present play), will fully reveal the meaning of this passage and the force of the use of the old form of "Sarsaparilla."

P. 159:

"*Mild*. Is this law? *Goif*. Yes *Stafford's* lawe." Halliwell quotes from Florio and Cotgrave, both dictionary instances, but illustrations in contemporary writers do not appear frequently. Heywood himself uses it again in "The Wise Woman of Hogsden" (Hazlitt's *Dodsley*, p. 331) "He to him with no law but *Stafford* lawe." Heywood is very consistent in adhering to his favourite words and phrases. Has this saying ever received full explanation? It does not occur in the folklore books that come readily to my hand.

P. 160:

"Wee have *too* strings to our bow."

"Two" would be a preferable reading. The elder Heywood has "many strings to our bow" in his rhyming collection of proverbs. See Mr. Sharman's reprint of the 1546 edition, p. 65.

P. 161: "Cutler," at line 4, is apparently a misprint for "cutler."

P. 183:

"Had I not drawne this *leeward* out of the sea, where had it bin? all drown'd by this."

This substantive use of the word signifying a "waif blown to leeward" is not, I think, commonly found. I have no other instance to produce. A curious term is in use on some parts of the east coast of Ireland with the same meaning—"lairy" and "left lairy" means cast up or left by the wind and tide. This term also I have no explanation of, unless it be the northern "lairy" (i.e., marly), left on the wet shore by the receding tide. But the term is strictly confined to "flotsun and jetsun," and may be connected with Heywood's use of "leeward."

P. 188:

"Hee's where he is in *Comons*."

The curious reader will find this term explained in Grose's *Classical Dictionary*. There is here a reference to an old ballad extant in the Pepysian Collection. See vol. iv. in this series, p. 340, and note in appendix.

P. 200:

"Then I back one mare
Lest I should ryde another."

This expression for mounting the gallows occurs in Urquhart's *Rabelais* (v. 4). There is no equivalent in the French original. It has the form to "ride the two-legged (or "three-legged") mare."

"THE COSTLY WHORE."

P. 221:

Introduction: Mr. Bullen argues, from various internal evidence, that this play was written circa 1613, about twenty years before it was acted. In alluding to the story of Bishop Hatto and the rats, as told in the play, he might have strengthened his case had he known whence the author probably derived it. It is told in Coryat's *Crudities* (pp. 571, 572)—a new and very popular book in 1613. How does it come to pass that "Mentz" is always written "Meath" by the playwright? Is it anything but a blunder?

P. 231:

"That gave you *conseils* [sic] to forswear such beautie."

This is not an uncommon earlier form for counsel. *Conseil* is Chaucerian. It was the Norman-French version.

P. 240:

"The Iron Mills are excellent for that
I have a patent drawn to that effect."

Mr. Bullen's argument in favour of 1613 date for the play, because of the mention of iron mills and a patent for their erection, is a little weakened by the fact that "iron mills" are mentioned in Ben Jonson's "Fox," i. 1, written in 1605. Moreover, the petition he alludes to is one for a "renewal of letters patent." *Glass-making*, another part of the evidence on the strength of patents, is also mentioned in the same passage of the "Fox."

"Have no mills for iron;
Oil, corn, or men, to grind them into powder.
I blow no subtle glass."

Sir John Harrington, in *Epigrams*, book ii. 83, 97, inveighs against iron mills and glass-making. These were printed in 1615, but some, at least, were written several years earlier.

P. 247: "Drithe," for dryness, is a curious form of "drought," or rather a parallel derivation retaining the parent sense more literally. It is given in Hulot's Dictionary as synonymous with "drought." "Druth" and "Drugte" are older Saxon forms.

P. 258: The editor shows that it was in the Parliament of 1601 that the exportation of ordnance was vigorously denounced. This allusion—"Away, cannibal, would'st thou ship ordnance,"—rather dates the play earlier than 1613.

INTRODUCTION TO "EVERIE WOMAN IN
HER HUMOR."

P. 299:

Mr. Bullen comments here, very gently, on the anonymous playwright who "owes much more than the title of the play to Ben Jonson," and gives him credit for some "inventiveness of his own" in the "hard-working hostess, constantly repining at her lot, yet seemingly not dissatisfied at heart [with] the appearance of being a faithful transcript from life." She is a faithful transcript; but the original was Lollia in Lewis

Machin's excellent play, "The Dumb Knight" which was first printed in 1608 and entered on the stationer's books, October 6, in that year.

Any point, or happy saying, or interesting topical hit of the time which the reader seeks to illustrate in this play will at once be found to be plagiarism either from "The Dumb Knight" or Ben Jonson's "Every Man out of his Humour," with a little help from "The Poetaster" and "Cynthia's Revels." I do not know any play that contains such a medley of souvenirs as the one before us; and what is original—that is to say, the setting upon which these pickings are mounted—is most unreadable stuff. As Mr. Bullen says, "The whole play would be tolerable, if the moralisings were cut out," which would leave little that is not borrowed.

P. 316:

The terms Boss uses are probably those of the old game, "post and pair," in which, besides "pair royals," "sequences" also counted to the game; at least if, as appears to be the case, "post and pair" was nearly identical with "pair and sequence" of Rabelais and Cotgrave.

P. 317:

"Conges and kisses, the tyre, the hood, the rebato, the loose-bodied gowne, the pin in the haire, and everie day change," &c.

Compare Machin's "Dumb Knight" (Hazlitt's *Dodsley*, x. 121, 2). On the following page (320) the passage beginning "You have a pretty Ruffe," &c., is taken verbatim from the same play at p. 122, vol. x., Hazlitt's *Dodsley*. On p. 324, "Venus and Adonis" is introduced, and Machin makes much use of the same poem (pp. 158, 9). It is not necessary to specify further instances.

P. 328:

"Lentulus and he are turning the leaves of a dog-hay . . . leaves of a worm-eaten Chronicle."

This corrupt passage may easily be made intelligible. Probably for "dog-hay" we should read "dog-eared," and "leaves of a" has no doubt been accidentally repeated, read "leaves of a dog-eared, worm-eaten Chronicle."

P. 330:

"These bowles which we roule and turn in our lower sypher are by use made wodden worldings right."

"Cypher" is a joiner's term for bevelling edges so as to make one edge into two. Perhaps this gives sense here, and a punning allusion to "sphere" is also intended.

P. 333:

"To have the wine for one"

is an old saying which will be found noted upon by Gifford in Ben Jonson's "Staple of News." Whether the note is satisfactory or no I leave the reader to judge, especially when comparison is made with the present passage. Gifford gives no instance, nor have I met elsewhere with the phrase till I found it here.

H. CHICHESTER HART.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BELOT, Ad. *Mémoires*. Paris: Dentu. 3 fr. 50 c.
BUSSIDON, Ch. *Abyssinie et Angleterre* (Théodoros). *Périples et intrigues anglaises dévoilées*. Paris: Barbier. 3 fr. 50 c.
LAFITTE, P. *Le Suffrage universel et le régime parlementaire*. Paris: Hachette. 3 fr. 50 c.
LECOY DE LA MARCHE, A. *L'esprit de nos aïeux: anecdotes et bons mots, tirés des manuscrits du XIII^e siècle*. Paris: Marpon. 3 fr. 50 c.
MÜLLER, E. R. *Heinrich Luffenberg, a litterarhistor. Untersuchung*. Berlin: Weber. 2 M. 40 Pf.
NECKELMANN, F. S. *Denkmäler der Renaissance in Dänemark*. Berlin: Wasmuth. 50 M.
SÜPFLE, Th. *Geschichte d. deutschen Kultureinflusses auf Frankreich m. besond. Berücksicht. der litterar. Einwirkg.* 2 Bd. 1. Abthg. Von Lessing bis zum Ende der romantischen Schule der Franzosen. Gotha: Thienemann. 4 M.
ZOLA, Emile. *Le Réve*. Paris: Charpentier. 3 fr. 50 c.

HISTORY, ETC.

- ANSHELM, V. *Die Berner Chronik*. 3. Bd. Bern: Wyss. 6 M.
CORNILLON, J. *Le Bourbonnais sous la Révolution*. 1^{re}. Paris: Durand. 5 fr.
COULANGES, Fustel de. *Histoire des institutions politiques de l'ancienne France. La Monarchie franque*. Paris: Hachette. 7 fr. 50 c.
JURIEN DE LA GRAVIERE, le Vice-amiral. *L'amiral Roussin*. Paris: Pion. 4 fr.
KRAUS, F. *Die nordöstliche Steiermark*. Graz: Leykam. 3 M. 80 Pf.
MAYER, F. M. *Steiermark im Franzosenzeitalter. Nach neuen Quellen*. Graz: Leykam. 3 M.
MORIS, H. *Journal de dord du Balli de Suffren dans l'Inde 1781-1784*. Paris: Challamel. 10 fr.
NATZMER, E. E. v. *Unter den Hohenzollern. Denkwürdigkeiten aus dem Leben d. Generals Oldwig v. Natzmer*. 4. Bd. 1848-1851. Gotha: Perthes. 6 M.
POLOVINSKY, Le Duc de Richelieu: correspondance et documents (1786-1829). Paris: Champion. 12 fr.
THEYRAS, G. *Garibaldi en France: Dole, Autun, Dijon*. Paris: Champion. 10 fr.
UNGER, G. F. *Der Gang d. altrömischen Kalenders*. München: Franz. 3 M. 50 Pf.
WAGNER, A. *Finanzwissenschaft. 3. Specielle Steuerlehre. 3. Hft. Die französ. Besteuerung seit 1789*. Leipzig: Winter. 4 M. 50 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- DURAND, Th. *Index generum phanerogamorum usque ad finem anni 1887 promulgatorum in Benthami et Hookeri "genera plantarum" fundatis cum numero specierum, synonymis et area geographica*. Berlin: Borntraeger. 20 M.
GOSSELET, A. *L'Ardenne*. Paris: Baudry. 50 fr.
GRAF, F. *Aufgaben u. Lehrsätze aus der analytischen Geometrie d. Raumes insbesondere der Flächen zweiten Grades*. Leipzig: Teubner. 3 M.
HARTMANN, E. v. *Lotze's Philosophie*. Leipzig: Friedrich. 4 M.
PARÉ, C. *Leitmöden der theoretischen Optik*. Halle: Schmidt. 1 M. 25 Pf.
SCHAEFFHAUSEN, H. *Der Neanderthaler Fund*. Bonn: Marcus. 6 M.
SCHROETER, H. *Die Theorie der ebenen Kurven dritter Ordnung*. Leipzig: Teubner. 8 M.

PHILOLOGY.

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CORRESPONDENCE.

THE LEGEND OF THE OLDEST ANIMALS.

Oxford: Sept. 30, 1888.

The Book of Lismore, an Irish MS. of the fifteenth century, belonging to the Duke of Devonshire, contains, in fo. 151 b 2, a bit of folklore, of which the following is a literal translation:

- "A year for the stake (*cuaille*).
Three years for the field (*gort*).
Three lifetimes of the field for the hound (*cu*).
Three lifetimes of the hound for the horse (*ech*).
Three lifetimes of the horse for the human being (*duine*).
Three lifetimes of the human being for the stag (*dam allaid*).
Three lifetimes of the stag for the ouzel (*ion*).
Three lifetimes of the ouzel for the eagle (*ilar*).
Three lifetimes of the eagle for the salmon (*bradan*).
Three lifetimes of the salmon for the yew (*iubar*).
Three lifetimes of the yew for the world from its beginning to its end."

There is a poem on the same subject in the Book of Fermoy (a MS. in the library of the Royal Irish Academy), and Mr. S. H. O'Grady has pointed out to me two short notes dealing with the same matter in Irish MSS. in the British Museum. From the tale of the trans-migrations of Tuan (L.U., pp. 15, 16), it may be inferred that the Irish of the eleventh century held four of the oldest animals to be

the stag, the wild boar, the hawk, and the salmon.

The Welsh had similar traditions: see the *Mabinogion*, ed. Guest, ii. 297; Rhys, *Hibbert Lectures*, p. 555; and a paper by Prof. Cowell of Cambridge, in *Y Cymmrodor* for October, 1882,* entitled "The Legend of the Oldest Animals." But in Wales the order of the animals was as follows: ouzel, stag, owl, eagle, salmon. Or thus: eagle, stag, salmon, ouzel, toad, owl. Or, lastly, according to Ap Gwilym, in his poem, *Yr Oed*: eagle, stag, owl—the lifetime of an eagle being, apparently, thrice as long as that of a man.

The parallel Greek tradition is given in the following fragment of Hesiod (ed. Lehrs, fragm. 103):

Ἐννέα τοι ζώει γενεὰς λακέρυζα κορώνη
ἀνδρῶν γένονταν· ἑλαφὸς δὲ τε τετρακάρωνος·
τρεῖς δ' ἐλάφους δ' κύραξ γηράσκειται. Ἀντάρ δ' φοινῖξ
ἐννέα τοὺς κύρακας· δέκα δ' ἡμεῖς τοὺς φοινίκας
νύμφαι ἐκπλάκαμοι, κοῦραι δ' αἰγιόχοιο.

Compare also Aristoph. *Aves*, 610, and Auson. *Idyll*, xviii. Prof. Cowell (*ubi supra*) seems to have overlooked the Greek tradition; but he quotes two Buddhist stories, in one of which the animals whose ages are compared are a partridge, a monkey, and an elephant, and in the other a vulture and an owl. He also maintains that the legend originated in India.

Can any of the readers of the ACADEMY supply any other parallels? I have been told that there is one in the Old-Norse literature.

WHITLEY STOKES.

HATTON MS. 93.

Frenchay Rectory, Bristol: Oct. 3, 1893.

Mr. Whitley Stokes has kindly called my attention to the above MS. in the Bodleian Library; and, as nothing is generally known of it beyond a brief and misleading description in the printed catalogue of 1697, I think that a short account of its contents may be of interest to some of your readers.

It contains a Latin treatise, written in a beautiful Irish hand of the ninth century, and entitled, in a modern, probably sixteenth-century, hand, "De Officio Missae."

It commences thus:

"Primum in ordine missae antifona ad introitum canitur. Antifona grece, latine uox reciproca, interpretatur. In quo g-nere cantationis duo uicissim chori reciprocando melodiorum cantus alternant, uel unius uox reflexuosa ab alteri reciprocaciterque respondit. Introitum namque ab introeundo est dictum, eo enim cantu ad sancte modulationis officia intratur, uel tunc christianis religionis congregatio ecclesiam intrans ad ceteras officiorum laudes preparat se intenturam," &c.

I have not been able, at present, to identify this tract with any of the similar expositions of mediaeval ritualists in the collections of Martene, Hittorpius, &c. It presents no particular features of interest. It contains no Irish words or glosses, nor any allusions to Irish liturgical customs. In short, there is nothing to show its history, or where it was written, beyond the fact that it is a beautiful specimen of early Irish handwriting, with distinctly Irish peculiarities of abbreviation, &c., well deserving a place in any series of palaeographical facsimiles. It is written on a coarse and somewhat dark and stained vellum, 8½ by 4½ inches. The signatures are peculiar. The number of lines on a page increases from fourteen to fifteen on fol. 25; but there is no sign of a change of scribe throughout. The large opening initial P is a good specimen of Irish ornamentation. Patches of dark green, yellow, and red, with the occasional use of circumambient red dots, are employed in filling up the

* For a reference to this paper I am indebted to Mr. Alfred Nutt.

interstices of capital letters, which, with the exception of the opening P and of a T on fol. 19, are not much larger than the ordinary letters of the text.

Other matters of interest are contained in this MS. volume. On the blank space of fol. 41a there is a copy of a letter from Pope Innocent II. to King Henry I., of England, written in 1132, alluding to his recent coronation of the Emperor Lothaire at Rome, to the hot weather there, and begging the king to advance the interests of the Roman Church in this country. On fol. 41b there is another letter, written by the monks of St. Mary of Worcester to Reginald, Abbot of Evesham, exhorting him to amity in connexion with a dispute which raged during the Episcopate of Simon, Bishop of Worcester (1125-51), and which was the cause of an appeal to Rome. Has either of these letters been published? Both deserve the attention of historians.

Fol. 42 is a leaf of an Anglo-Saxon missal which once, probably, belonged to Worcester, and which I would assign to the latter part of the tenth century. It contains much mutilated portions of six collects and of two proper prefaces—parts of votive masses "pro amico"—all of which can be traced in the Leofric Missal, except the preface commencing "Implor[antes tuas] maiestatis misericordiam," which occurs in the Anglo-Saxon Missal of Robert of Jumièges, now at Rouen. An eleventh-century scribe has inserted on fol. 41b this inaccurate title, or rubric, "maessa for pegerendum." It is not a "missa pro itinerantibus," but a "missa pro amico fideli aut deuoto."

On the top margin of fol. 42a is the following receipt (for a cold?):

"Accipe has herbas, ysopum, marubium, senecium, et coque in uino aut in ceruisa, ita ut tercia pars sit cocta, et due partes remaneant, bibasque tepidam: ysopum incidet, alias duas herbas integras coques. At ubi habebis potatum, iterum mites unum aut ceruisam mollem cum herbis ante coctis, et coques sicut primitus fecisti. Hoc ter facies potes, si uis. Butirum, sine sale, simul mitte, si uis."

On the left margin of fol. 42b there are written two sets of lines, of twelve lines each; the first set beginning:

"Prima dies mensis et septima truncat ut ensis"; the second set beginning:

"Principium iani sancit tropicus capricornus."

Both series of hexameters are too well known to students of ancient calendars to need to be set forth at length in your columns.

F. E. WARREN.

BECKERY = HIBERNIA-PARVA AND BEG-ERIN.

Wynfrid, Clevedon: Oct. 8, 18-8.

I have before now encountered the question about "Beckery" = "Hibernia-Parva," near Glastonbury, and "Beg-Erin." In a letter which I received, dated February 24, 1877, from the late Rev. J. F. Shearman, of Howth, author of *Loca Patriciana*, he wrote:

"At p. 70 Little Ireland, is very interesting. We have in Wrexford, Becaire or Beg-Erin, little Ireland. I suppose Beck is equivalent to our *Bec*, *Beg*, 'small,' 'little.'"

My reply was, that, passing by the strained identification, the termination *y*, or *ie*, or *ea*, is common to many names of places in the "More," or drained marsh, or drained estuary, or mere, around Glastonbury, and arises from that natural situation. An essential part of the name Erin is thus lost by being otherwise accounted for. There can, however, be no doubt that there was a very great amount of intercourse with this part of Britain by the early Irish Christians, attested by the large

number of their dedications of churches with which both shores of the Bristol Channel are studded, besides a considerable margin inland.

THOMAS KERSLAKE.

"ZABA" AND "SATT" IN THE DIALECT OF CREMONA.

London: Oct. 3, 1893.

My answer to Prince Bonaparte's last letter is that, though in the Cremonese dialect there are undoubtedly two sounds for the letter *z*—viz., a soft *z*, like the English in "zeal" (as *zaba*, *zavoj*, *zeel*, *zimarra*, *zireeri*), and a hard *z*, something like the German *tz* (as *zappa*, *zappell*, *zöff*, *zöppa*, *zupell*), the initial letter for the Cremonese word for "toad" is neither a soft nor a hard *z*, but a sharp *s*, and the word sounds "ssatt," and belongs to the series of words which in the Milanese dialect begin with *sci*, and in the Cremonese with *ss*, as:

Mil.	Cremon.	Engl.
Sciavatiin	Ssavateen	(Cobbler).
Scibaluun	Ssabeloon	(Bandy-legged).
Scireesa	Ssereesa	(Cherry).
Scimbia	Ssimbia	(Monkey).
Scifuun	Ssifoon	(Night-table).
Sciatt	Ssatt	(Toad).
Sciatiin	Ssateen	(Small Toad).
Sciatuun	Ssatoon	(Large Toad, also commonly applied to children).

F. SACCHI.

"RACK" AS A HORSE'S PACE.

Mendham, N. J.: Sept. 26, 1893.

The word "rack," which puzzles Mr. Hart (*ACADEMY*, September 15, p. 170), is very generally used in most parts of the United States. It denotes a much prized saddle-gait, for which the horses of Kentucky and Tennessee are particularly celebrated. The "rack" is neither a trot nor a "pace"; it is rather something intermediate between the two. In thinking that it is the same as the canter Mr. Hart is mistaken. A thoroughbred horse never racks. I have heard that in England both racking and pacing horses are altogether unknown. If this be true, the fact would account for Mr. Hart's embarrassment.

JOHN BAXTER.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, Oct. 15, 4 p.m. Royal Academy: "The Bones of the Human Body," III., by Prof. J. Marshall.
THURSDAY, Oct. 18, 4 p.m. College of Physicians: Harvelian Oration, by Dr. Latham.
FRIDAY, Oct. 19, 4 p.m. Royal Academy: "The Joints of the Human Body," by Prof. J. Marshall.
8 p.m. New Shakespeare: "Shakespeare Idolatry," by Mr. T. Tyler.

SCIENCE.

THE ZOOLOGY OF THE GRÆCO-ROMAN WORLD.

Thiere des Classischen Alterthums in Cultur-geschichtlicher Beziehung. Von O. Keller. (Innsbruck: Wagner; London: Nutt.)

THE zoology of the Græco-Roman world, still imperfectly understood, is a subject of great importance as touching the history of civilisation at many points. It is an idle question, perhaps, but still an interesting one, to ask what were all the strange beasts which the efforts of imperial collectors got together to amuse the gaping public of Rome. What were the *arcoleontes* exhibited by the third Gordian? Was the *hippotigris* of Caracalla a zebra? When an ancient writer was puzzled about an animal, he generally put it

down as a hybrid; but we shrink from cutting the knot thus, and the *arcoleontes* remain a puzzle. Dr. Keller's book does not, it is true, deal with such mysterious creatures; but we find in it a full and interesting account of more important matters, of authentic animals in their relations to the human society of the time, of the ape, the camel, wild cattle, chamois and its cognates, deer, eagles, seals, dolphins, bears, lions, and other beasts of prey, the fox, the hippopotamus, the goose; in fact, of every leading animal except the snake. Considering the importance of snakes in ancient legends, we take the omission rather in ill part. We should like to know which snake it was that represented the ghost of Anchises at his tomb, and what basis of fact underlies Virgil's picture of the monsters who were the ministers of divine wrath against Laocoon. What snake was it that ate the nine little birds at Aulis? What was the sacred serpent of the Athenian acropolis, which frightened the countrywomen of Aristophanes? and what the snake whom Alexander of Abonoteichos persuaded to wear a human mask? But, after all, we must be grateful for what we have, and confess that Dr. Keller has given us a mass of curious information, such as we can give little idea of in a short notice.

In an essay on each animal he tells us what can be made out about its distribution; its connexion, if any, with historical facts; the origin of its names; its relations to mythology and thence to art; and how it was caught or killed. One man, says M. Aurelius, is as proud when he has caught a Sarmatian as another is when he has caught a bear. But some of the hunter's plans were very unsportsmanlike, descending even to the use of poison. Then we read of what was done with the creature, if alive, and what its body or skin was used for when it was dead. The chapter on the nightingale leads to glimpses of Greek home-life, and one hears with some astonishment that the bird used to be kept alive in a cage under the chair of its mistress.

Very far-reaching were the connexions between animal-life and the mythology of the Greeks and Orientals, and strange are the forms in which their mythology found expression in art—art sometimes carrying on a religious tradition, of which the meaning must have been quite lost for the sculptor. One of the best illustrations of this is the series of monuments put together by Dr. Keller to illustrate the various steps which connect the Boy and Goose of Boethos with Assyrian or Persian figures of deity strangling geese or other creatures as a symbol of the godhead controlling nature. The imagery was traditional; its meaning was forgotten; it was reduced to smaller proportions and gentler forms, till at last we come to the work of Boethos; just as the statue of Apollo killing the lizard, which many a modern lover of living things has found rather repulsive, can be traced back to the motive of a sun-god ridding mankind of the vermin of summer. Less convincing, but at all events curious, are the comparisons of the two winged cherubs on the footstool of Jehovah in the ark, with the two lions of Mykenae and the two golden eagles of Delphi; and the comparison of Zeus flying with two eagles (on a gem in the

British Museum), with Jehovah riding the storm with cherubs (Psalm 18-10).

In many ways, too, does the ancient zoology reach up into history and even into literary questions. No panthers existed in Europe, and, therefore, the *Iliad*, which describes them so truly, must have had an Asiatic origin. The tiger is not to be seen on the reliefs of Nineveh or Babylon, nor did Xenophon find him among the other big game of the *Anabasis*; but, among the confusion and warfare which followed the fall of the Persian empire, the tiger seems to have pushed forward to the westward. So, too, the wolf multiplied in Italy with the depopulation of the country under Roman rule; and the jackal, formerly unknown in the West, must have followed the barbarian hordes into Greece, where he is still to be found. The Roman shows had the effect of driving the hippopotamus out of Lower Egypt, as Theophrastus complains; but, with the dying out of the shows, the great beast moved north again, and, by the end of the twelfth century, was abundant about Damietta. The Arab masters of the country had no venations.

Dr. Keller's facts are, for the most part, carefully sifted; but he does not point out the universal error of the ancients in making the hen-nightingale sing. Nor does he cast any doubt upon Pliny's story that geese were driven from the north of France to Rome to be eaten. In what sort of condition would a goose be who (like a mediaeval pilgrim) had travelled on foot over the Alps to the Eternal City? We should be glad, too, if the scientific (Latin) name of each species were invariably given.

As Englishmen, we are glad to see that Dr. Keller found the British Museum collections very useful. They must have been opened to him more liberally than to most British visitors. When the galleries are not blocked by precautions against mischief, they seem to be regularly closed for rearrangement.

FRANKLIN T. RICHARDS.

PHILOLOGICAL BOOKS.

DR. JOSEPH WRIGHT'S *Old-High-German Primer* (Oxford: Clarendon Press) is a careful and scholarly piece of work. The variety of dialects and of orthographical forms in Old-High-German renders it a difficult task to write a satisfactory elementary grammar of the language; but the author has succeeded remarkably well in combining simplicity and brevity with accuracy. It may perhaps be questioned whether in a "primer" it would not have been better to adopt a more empirical method of treatment. This, however, depends on the class of students who may use the book. For those who have no previous knowledge of any early Teutonic language, the details of comparative phonology given in the opening chapters will be merely embarrassing; but the learner who has already a fair knowledge of Anglo-Saxon or Gothic will find this information of the greatest practical value in aiding him to master the accidence. As it is not likely that many students in this country will take up Old-High-German before Old-English, Dr. Wright's method is probably the best. The reading lessons, which occupy about fifty pages, appear to be taken, with a few exceptions, from Braune's *Lesebuch*, and include extracts from "Tatian" and Otfrid, with the "Ludwigsalied" and "Muspilli." The texts are accompanied by brief notes and a carefully

prepared glossary. Dr. Wright's English, by the way, is sometimes rather foreign in idiom: we do not usually say "falls together with" in the sense of *fällt zusammen mit*.

WE have received an *Elementarbuch der Sanskrit-sprache*, by Dr. Wilhelm Geiger (Munich: Kaiser), which closely resembles in size and plan the well-known manual of Stenzler. It consists of a grammar, reading lessons, and glossary. The grammar seems better adapted to the needs of beginners than that of Stenzler, clearness being gained by the omission of exceptional and rare forms which are better learned at a more advanced stage of the student's progress. The choice of reading lessons is somewhat original. The longest extract is the episode of Sāvitrī from the *Mahābhārata*, and the rest are taken from the *Pankatantra* and the *Kathā-sarit-sāgara*. A few footnotes are given, relating chiefly to points of construction and of word-division. The glossary gives the "principal parts" of the verbs—a useful novelty in books of this kind. The book is certainly, for its size, the easiest introduction to Sanskrit that we have seen.

THE Annual Report read before the Société Asiatique by Prof. James Darmesteter—who has succeeded in this capacity M. Renan—forms a little volume of some 160 pages (Paris: Imprimerie Nationale). It opens with an obituary, which includes the names of two honorary members—Prof. Fleischer, of Berlin, who studied Arabic at Paris under Silvestre de Sacy in 1827; and Maneckji Cursedji Shroff, of Bombay, the helper of Burnouf, and the first Parsi to visit Europe, to be elected a member of the Asiatic Society, and to be appointed sheriff of his native city. The survey of oriental research during the year is divided into ten headings: (1) India, Cambodia, and Campā, in which we have a summary of the work done by the late Abel Bergaigne on the *Sanhita* of the *Rig Veda*, by M. Senart upon the inscriptions of Asoka, by M. Darmesteter himself upon the Persian element in the *Mahābhārata*, and by M. Aymonier upon the inscriptions of Further India; (2) Persia, with an account of M. Amiaud's theory regarding the origin of Cyrus, of M. Dieulafoy's explorations, and of the rival views of M. Oppert and M. Halévy concerning the source of the Persian alphabet; (3) Phœnicia and Carthage; (4) Judaea and Judaism—which our own Asiatic Society entirely neglects; (5) Syria, including Syriac; (6) Arabia and the Musalman World; (7) Assyria and Chaldaea, including the still mysterious Hittites, whom M. Halévy declares to be of Semitic stock; (8) Egypt, where the names of MM. Maspero, Revillout, Lefébvre, Amelineau, and Groff, are, of course, prominent; (9) Turkey; and (10) China, Annam, and Japan, where special attention is given to the numerous papers of M. de Harlez. M. Darmesteter concludes with a warning against excessive specialism, in view of the intimate connexions that are now being ascertained between the peoples of the ancient world.

SCIENCE NOTES.

DR. LATHAM will deliver the annual Harveian oration at the Royal College of Physicians on Thursday next, October 18, at 4 p.m.

AN exhaustive monograph on *The Ardennes*, by Prof. Gossélet, of Lille, has just been published as one of the memoirs of the geological survey of France. This work, representing the labour of many years, gives an elaborate description of the physical features and geological structure of the ancient rocks which form the western extremity of the great Hercynian range of mountains, separating the northern plains from the plateaux of Central Europe. Prof. Gossélet's monograph is copiously illustrated

with maps, sections, and photogravures, and promises to remain for a long time the standard work upon this region.

PHILOLOGY NOTES.

THE second and concluding volume of Prof. Schrader's *Cuneiform Inscriptions and the Old Testament*, translated by Prof. Owen Whitehouse, is at last completed, and will be published shortly. The delay has been caused by the many additions and corrections supplied by the author, and a number of additions of recent contributions to Assyriology which have been added by the translator. Messrs. Williams & Norgate are the publishers.

HERR JOHANN MARTIN SCHLEYER, the inventor of Volapük, died on Tuesday last, October 9, at Constance, of which town he was a native. He was in his fifty-second year. It was only in 1879 that his first book on Volapük was published; and the number of his followers in all countries is already estimated at a quarter of a million. It is stated that his authority, as head of the Volapükists, will now pass to his pupil, Prof. Aug. Kerckhoffs, of Dutch origin, who has long been settled in Paris as a teacher of languages in a commercial school.

At a recent meeting of the Académie des Inscriptions M. Joseph Halévy—who is nothing if not original—propounded an entirely new view concerning the Cimmerians, the "Gomer" of Genesis and the "Gimir" of the Assyrians. Rejecting the received opinion which places them originally in Europe, whence they crossed into Asia Minor, M. Halévy would recognise their cradle in a town of Central Cappadocia called Chamane or Chammanene, which an inscription of Sargon names "Kimir." If the Greeks, from Herodotus downward, believed their original home to be on the north-east shore of the Black Sea, that is because they found there various places called Cimmeris or Cimmerium, while the name of Kimir or Gimir had disappeared from Asia Minor together with the arrival of the Medes. But, according to M. Halévy, these Cimmerian towns on the Black Sea were really colonies from Cappadocia, founded earlier than the eighth century B.C. M. Menant confessed himself unconvinced by this theory.

THE *Classical Review* for October is made up mainly of notices of books. But it also contains Prof. Jebb's Greek Ode on the Bologna celebration, some notes by the Rev. Dr. C. Taylor on the text of the *Διάχρ.*, and a short article on the chronology of the Solonian legislation, by Mr. T. Case. We are glad to learn that the permanence of this excellent periodical—which may be called indispensable to the classical schoolmaster—has been secured by means of arrangements with Messrs. Ginn, of Boston. Beginning with the January number, an additional sheet will afford space for contributions from American scholars; while Profs. Seymour of Yale, Wright of Harvard, and Hale of Johns Hopkins, have agreed to act as an editorial committee for the United States.

MEETINGS OF SOCIETIES.

ELIZABETHIAN LITERARY SOCIETY.—(Wednesday, October 5)

W. H. COWSAM, Esq., in the chair.—A paper was read on Marlowe's "Tamburlaine the Great," by Mr. Frederick Rogers. "It is not often," said Mr. Rogers, "that a new development in literary art is ushered in by the applause of the common people. But 'Tamburlaine the Great' was a popular as well as an epoch-making play. Popular in the best, as well as in the worst, sense; popular, because it reflected alike the chivalry and the cruelty of the age in which it was written; epoch-

making because it was the first play acted in England that was written in blank verse, and having seen it men could go back to the old forms no more. But the popular audiences who applauded 'Tamburlaine' were utterly unconscious that the play which was giving them such keen pleasure was also effecting a revolution in dramatic and literary art; and the faults of it, which lie so near the surface for us, were not faults, but rather merits to them. They would understand the passion, and in a dim, half unconscious way, would understand the poetry of it; but the 'great and thundering speech' of Tamburlaine would appeal to them most, and would stir the same emotions and win the same applause that a noisy and sensational player wins from the gallery of to-day. It is a young man's play—a young man who came out of the ranks of the people, and not from among its leaders, and who, therefore, had within him many popular sympathies and popular prejudices, which his education at Cambridge might modify but would not entirely destroy. At the first glance there is much that appears superficial and childish in the aims of Tamburlaine. Tremendous energy, almost superhuman power, put forth for no higher purpose than the 'sweet fruition of an earthly crown.' But we find also in the play such a picture of the vicissitudes and misfortunes attending upon royal power and material splendour as had surely never been presented in English dramatic literature before. An epoch-making play, indeed, for it showed the men of that age that all the things they were admiring and worshipping—kings, queens, titles, thrones, even nations and kingdoms—were mere pawns to be moved hither and thither upon the chessboard of the world by any man whose supreme genius and determined will had conquered the rules of the game. A dangerous truth this, if they had been capable of understanding it, which the stage had never taught them before. Tamburlaine, notwithstanding his cruel nature, has a full share of the indomitable spirit which marked the heroes of the Elizabethan age, and is more an Elizabethan than a mediæval conqueror. There is an undercurrent of contempt for the trumpery trinkets which are the highest prizes the world can offer, and in the lulls of warfare he finds time to muse on the great spiritual realities. He conquers kings, and gives their crowns to his inferior officers. The pleasure that he values is that which comes of the exercise of his all-conquering power. The whole play is full of a profound contempt for royalty. The tributary kings are mere accessories to the mighty soldier. They occupy positions very much like those of supernumeraries in a modern pantomime. A gaoler who is false to his trust is made a king; kings are harnessed to chariots and made to do the work that slaves sometimes did in Egypt and Rome, are led about by common soldiers, beaten with whips, kept in cages, used as footstools; and the kings of Natolia and Jerusalem are described as 'two spare kings,' who are kept as men keep post horses—to be used when the other kings are tired. All this, said Colonel Cunningham, is 'glorious rant.' So no doubt it is, and it makes us laugh when it is not meant to; but, in an age when royalty was worshipped, was ever royalty so satirised before? But Tamburlaine is himself a king—a king of kings! Yes! but, by virtue of no divine right—by his splendid energy and his intellectual power. With all its imperfections on its head, 'Tamburlaine' remains for us a great English play, for in it are revealed in all their strange distorted splendour the romantic hopes and fancies of a poet who was filled with the spirit of a romantic age. Half a pagan, yet not blind to the spiritual beauty of the creed of Christ, Kit Marlowe played with the objects of men's reverence and worship as children play with toys. Not because he was without reverence for things worthy of it, but because he saw that neither the secrets of nature, nor the forces and motives which govern the actions of men, were in the keeping of kings or of churches, but were ready to become the servants of any man who had learned the secrets of their control. Not for him was any such mighty task, for he had not learned the initial secret of all—how to control himself! Like his Tamburlaine, he was a giant in his aspirations, but a headstrong boy in his actions. But because he was quickened with the life of his time, he reveals in his very imper-

fections that life to us. Life seemed to him—as it did to so many of his fellows—only a time for play and enjoyment. But men living in a time of reformation, when old things are passing away, and when passion and imagination are alike on fire with visions of a new world, must not be judged, and cannot be understood, by the standards of a colder time. Man, free, controlling all things in the world that seemed so fair, this was what Marlowe saw. What he did not see was that, before man could control the universe, he must first control the warring passions within his own breast. This was the truth that lay buried among the superstitions of the churches he despised—the truth that he, living always in an atmosphere of passion, would be the last to see and to learn."

FINE ART.

Marine Painting. By Walter W. May. (Cassell.)

SIR JOSHUA REYNOLDS observes in one of his discourses that the edifice of art has been gradually raised by the contributions of the great men of past ages, and that "much may now be taught which it required vast genius to discover." But to this proposition it may be objected that successful painters, like keen fishermen, are, as a rule, somewhat chary of imparting information concerning the means by which their successes have been attained. Philanthropy has limits, and no man can expect to be told patterns of flies. This particularly applies to painters whose works are noted for some special quality of tone or colour, such, for instance, as those of Mr. May, or Capt. May, as he would be styled by "old Arctics" and naval men who knew him before he exchanged the sword for the brush, when he sailed "the briny deep" instead of depicting it by means of pen and pencil; and we ought, therefore, to be doubly grateful to him for taking us to some extent behind the scenes.

Capt. May is well known as one of our foremost marine painters, and is a deservedly popular member of the Royal Institute of Painters in Water-Colours; while his exhibition of Madeira sketches last year added fresh laurels to his reputation. He has few rivals as regards truth and refinement of colour in his rendering of sea and sky, and fewer still in the subtle delicacy and purity of his atmospheric effects; while his thorough technical knowledge of vessels of every description is a sound guarantee for the correctness of his drawing. Many a good picture has been marred by mistakes arising from a lack of nautical knowledge, such as the introduction of vessels "on the same tack with two different winds, or one vessel sailing in exactly opposite direction to another, with the sails the same and the wind the same." Of course, no amount of mere verbal instruction will enable a student to paint a picture. But such hints and illustrations as are contained in Capt. May's valuable little book will help to smooth many initial difficulties; and when patient endeavour has given a certain amount of power and freedom, they will indicate the way to higher efforts, and will be more and more appreciated with each stride in advance. There is, in fact, a great deal more in this book than appears on the surface. It is the work not only of a skilful artist but of a thorough seaman, and embodies the results of many years of training and experience in both capacities. In this respect

it is quite unique; and, as it will probably become the standard manual of marine painting, it may be hoped that the author will open still further his stores of knowledge, and that future editions will be considerably extended.

Although Capt. May's book will be of great value to art students, it will perhaps be even more warmly welcomed by sailors, who have hitherto been unable to obtain anything at all comparable to it. In the thoroughbred seaman, to whom the changeable moods of sea and sky are an open book, and who regards his ship almost as a sentient being, there is often more poetic feeling and artistic perception than he is himself aware of, and the wealth of material at his disposal is as boundless as the very ocean. He is brought face to face with nature in her sternest and her gentlest aspects, from the chaos of opposing ice-floes, the fury of a typhoon, or the terrors of a volcanic eruption, to the dreamy loveliness of southern seas, or the glowing beauties of tropical islands; and he may be engaged in stirring adventures in his country's service, or in the more peaceful, but deeply interesting, field of discovery and exploration. With such opportunities forming a part of his very existence, a sailor may bring home drawings which prove to be beneficial to his countrymen, and, it may be added, highly profitable to himself. Unfortunately, the talent indubitably possessed by many officers in the navy and merchant service often lies dormant, owing to the difficulty of obtaining instruction when they are on one side of the world and the nearest art school is on the other. To such men Capt. May's book will prove a priceless boon; and, should it hereafter be included in the list of works with which every young officer must be provided at the outset of his career, as well as in the catalogues of the libraries supplied by the Admiralty, it may lead to results of no slight value.

In marine painting two things are of essential importance. The first, of course, is the study of the sea and sky; the second, the "peopling" the sea with numerous objects in the shape of vessels and craft of every description. And, as Capt. May regretfully observes, "the artist has already to keep a sharp look-out for the picturesque craft of the past, as iron and steam have almost done away with the numerous objects of marine interest that Stanfield and others rejoiced in." Iron steamers discharging cargo amid volumes of black smoke are, indeed, a poor substitute for the picturesque groups of shipping with sails loosed which were to be seen in every port until quite recently, though it is possible, as some modern painters have proved, to turn even steamers to good account. But to take one of the grim black monsters which have superseded the graceful frigates and stately line-of-battle ships of the last generation, and are about as pleasing to the eye as an American cooking-stove, as the *motif* of a "picture," which has been defined as "an arrangement of one or more objects and accessories so as to afford an agreeable subject of contemplation," is an enterprise on which we should like to have the views of Mr. Ruskin; and, until this difficulty has been overcome, the Alexanders of marine painting need not weep.

We cannot part with this useful and dainty little book without expressing the opinion that it is highly creditable to all concerned in its production. It is illustrated by sixteen excellent chromolithographs, which may be easily detached for mounting; and the explanatory letterpress is clear and concise—if anything perhaps a little too concise. Its binding recalls to mind the deep blue water of the gulf stream, and looks extremely well on a drawing-room table; and, finally, its marvellous cheapness brings it within the reach of all.

GEORGE T. TEMPLE.

BIBLIOGRAPHICAL NOTICES OF EARLY MINIATURISTS AND SCRIBES.

Oxford: September, 1888.

IN turning over my archaeological notes and portfolios I have met with a few additional names of early miniaturists and scribes omitted in my two articles in the *ACADEMY* of September 17, 1887, and September 8, 1888, which I beg to forward.

I may add that in my last-mentioned article (*ACADEMY*, No. 853, p. 157, middle column, last line but one), the word "lithographed" was printed by mistake for "photographed."

J. O. WESTWOOD.

Among the MSS. stolen by Libri, and sold by him to Lord Ashburnham, was the Book of the Gospels of St. Gatien at Tours (where I searched for it in vain). It was written by an Irish scribe who has inserted his name on the recto of the last leaf of the codex.

"Ego HOLCUNDUS mihi trinitas misereatur (for misereatur) Amen. Precor vos omnes xpiani ut pro me commonem dm dipreciamini (for depreciamini)," &c.

Facsimiles of the commencement of St. Matthew's Gospel and of the text, as well as of the first line of the inscription of the writer's name, were published in the *Nouv. Tr. Diplomatique*, vol. iii., plates 37 and 55, pp. 86 and 383. I am informed that the volume has been restored to France. The name "Holcundus" (in Irish Oll-chond) was misread by Ruinart (*Gregor. Turon.* app. col. 1328) as "Holaindus."

This codex has obtained importance, having been used by Sabatier and Blanchini in their work on the ancient versions of the Bible. It is a quarto, with the text written in large rude Irish hand; and it would have been interesting to have collated it, when in England, with the Rushworth and Lichfield Gospels and the Book of Kells. The commencement of each gospel is written in a large coarsely ornamented Irish style, far inferior to the MSS. last mentioned. For the sake of deception, Libri had inscribed in brown coloured ink on the last leaf "Mo[n]sterii S. Zenonis majoris Veronae" in a hand imitating that of a scribe of the middle ages.

In the Library of the Abbey of St. Gall, I found the portrait of NOTKER in a volume of his translation of the Psalms, "Notkeri Laboonis Translatio Psalmorum" (Ood. No. 21), with the inscription:

"Notker Teutonicus Dño finitur amicus,
Gaudeat ille locis in Paradysiis."

In another codex in the library of the same abbey is a contemporary drawing of the monkish writer "LVITHERUS" presenting his volume to "S. Gallus."

In the public library of the town of St. Gall, I also found a codex with a miniature of the artist "EBERHART" presenting his volume to St. Gall, at whose side is also seated St. Gregory with the usual figure of the Holy

Ghost (as the dove) whispering into his ear, and the inscription:

"Librum Galle tibi prior hunc Eberhart operatur
Ut per te scribi libro vitæ mereatur."

The very beautiful copy of the Gospels belonging to the Princes of Oettingen Wallenstein (of which an account, with figures of two of the chief illuminations, was published in an early number of the *Celtic Review*, and also in Miss Stokes's *Early Christian Art in Ireland*) has been deposited for some time in the Germanic Museum at Nuremberg. It is a fine specimen of Irish writing and art of the seventh or eighth century; and the name of the artist, "LAURENTIUS" (Irish, Lorcán), is given in a set of verses on the last page, the first letter in each line forming the name of the writer, the first two lines being:

"Lux mundi laeta Deus haec tibi celeri cursu
Alme potens scribi soli famulatus et uni," &c.

The fine book of the Gospels which was restored to the abbey of Fulda by Arnoul, King of Germany, in A.D. 891, is written in an Irish hand, and terminates with the usual Irish formula—"Finit Amen Deo gratias ago, VIDRUG scripsit," notwithstanding which the volume was traditionally ascribed to St. Boniface (*Act. Sanct. Junii*, t. i., p. 493), although the writing of the volume is so small and contracted that the saint in a letter to Daniel, Bishop of Winchester (A.D. 703-744), complains that he was unable to read such complicated "minutas et connexas" (minuscules), and requests him to send him "libros claris, discretis, et absolutis litteris scriptos" (*N. Tr. Diplom.* iii. 266).

In the chronicles of the Abbey of Gotwic, Bishop ARNON is recorded as the writer of a copy of St. Jerome's Commentary on the Books of Proverbs of Solomon, &c., in the abbey of Salzburg, written in the eighth century; and in a MS. of St. Hilary on the Psalms in the Church of Verona, written in large letters, the name of the scribe is thus recorded—"Scribit antiquarius EUTALIUS" (*N. Tr. Dipl.* iii., p. 42).

The Book of Prayers of AEDELVALD, Bishop of Lindisfarne (A.D. 721-737) is preserved in the University Library of Cambridge (No. L., l. i. 10). This bishop is also celebrated as the illuminator of the famous Gospels of Lindisfarne in the British Museum (Bradley, v. i., p. 10, by whom, however, his Book of Prayers is not noticed). In the last-mentioned work the artist's name appears in some verses published in my *Miniatures and Ornaments*, in which the letters of his name are introduced at the commencement of each line of the verses thus:

"Aeterna dō donante munera seruunculo ZADI,
Ejus laborib' diuinis merces in xpō paratus
Donata dignam dabit in caelis sedemq' semp' beavit."

In the first of these lines the name ZADI is considered to be that of the actual scribe. This volume also contains a remarkable hymn or "lorica," occupying three pages and a half, which is found in a few other MSS., in one of which is an Irish gloss, which Mr. Whitley Stokes has published in his volume of *Irish Glosses*, printed by the Irish Archaeological and Celtic Society, and in which it is stated that "GILLAS hanc lorica fecit."

In the very curious Book of the Gospels of the Cathedral of Treves, written and illuminated in the early Irish style, I found the name several times repeated, either alone or "THOMAS scribit" (*Miniatures and Ornaments*, pls. xvii. and xviii.). This name I have identified as that of the Abbot of Hohenau, an island in the Rhine, A.D. 750-770.

Silvestre (*Pal. Univers.*, pl. 243) has published a facsimile of an interesting volume—which belonged to Louis of Germany, grandson of

Charlemagne—written by an Archbishop of Salzburg. "dictus ADALRAMMUS, servulus ipse tuus," who died in A.D. 836.

Lastly, Miss Stokes has given me the name of AMALRIC as that of the scribe of the volume of the Homilies of St. Augustine brought from Freisingen to Munich, which I have not seen.

NOTES ON ART AND ARCHAEOLOGY.

WE are glad to hear that the Burlington Fine Arts Club has decided to hold, in the beginning of the year, an exhibition of the water-colour drawings of John Sell Cotman. For this exhibition there have been already secured the best drawings in the possession of the three gentlemen—Mr. Colman, M.P., Mr. Bulwer, Q.C., and Mr. James Reeve—who were the principal exhibitors at the show recently held at Norwich in Cotman's honour; and, when the time for the Burlington Club Exhibition draws nigh, other authentic and admired contributions will, no doubt, be sought by the Committee.

MR. CHARLES GREEN, who was in Holland earlier in the season, has lately been at Hampton Court making a series of black-and-white drawings; and he has now started his important water-colour for the spring exhibition of the Royal Institute—the subject of which we shall only so far reveal as to say that it is again drawn from one of the novels of Dickens.

MR. HINE, the vice-president of the Royal Institute—who was unwell before he left town—is now at Hayward's Heath, working within easy reach of those chalk downs with whose aspects he has familiarised the world of art.

MR. T. COLLIER has been working this autumn in the neighbourhood of Sir James Linton's cottage at Milford, in Surrey—quite new ground for him, we understand.

MESSRS. TRÜBNER will publish immediately, for the Egypt Exploration Fund, the second part of *Tanis*, dealing also with Nebesha and Taphenes (Daphnae). The text is written by Mr. W. M. Flinders Petrie and Mr. F. Ll. Griffith; and the work is illustrated with no less than sixty-four plates.

Yule-Tide, Cassell's Christmas Annual for 1888, will have for its presentation plate a reproduction in colours of a picture by Mr. Arthur Stocks, entitled "At Last."

WE hear that, as soon as the Liverpool Art Gallery closes, Mr. Frank Baden-Powell will transfer his picture of "The Last Shot at the Armada" to London, where critics will be able to examine into the details of a work which has been highly praised for its historical correctness.

THE eleventh annual exhibition of the Royal Scottish Society of Painters in Water-Colours will open next week at Glasgow.

ONE or two of the free studentships in the evening classes at the School of Art Wood-Carving at South Kensington, maintained by means of funds granted by the City and Guilds Institute, are vacant. To bring the benefits of the school within the reach of artisans, a remission of half fees for the evening class is made to artisan students connected with the wood-carving trade.

MESSRS. SEELEY & Co. will publish immediately a quarto volume containing twelve etchings by the late Paul Rajon, with a sketch of his life by Mr. F. G. Stephens.

OLD Nottingham, like old Bristol, or, better yet, old Paris—is having its chronicler in the art of etching. Mr. Trythall Rowe is issuing

from his house—5, Houndsgate, Nottingham—twelve etchings, several of which record already (and the rest are shortly to record) characteristic bits of the old-world town. "Wilford Green," it is true, is hardly Nottingham proper: it is outside the place, but yet, in a sense, belongs to it. "Trent Bridge Inn" is suburban. Like the other, it makes a pretty little picture. "Workhouse Yard" is dainty—suggesting almost with the needle Mrs. Allingham's order of water-colour drawing. "Hulse's Yard" is a sympathetic study of a shadowed city court. The really cleverest and most dexterous thing is a study of old wharves, by a slow stream's side. The touch here is very sensitive and the "biting" very delicate. And it required an artist to see that here was indeed a subject. We are glad that Mr. Trythall Rowe addresses himself to etching. His work in painting must already have won the approval of many good judges. To the fashionable art education of the day—a French education, of course—he adds a reasonable measure of individuality. He has learnt how to work; yet he works, to a great extent, in his own fashion.

MR. FREDERICK WEDMORE writes to us from Amiens: "A series of mural paintings—certainly one of the most important in all France—has but lately been completed here by M. Puvis de Chavannes. For several years now, the entrance hall and the front galleries of the Museum of Picardy have contained as their principal attraction, to the student if not to the stranger, M. Puvis de Chavannes's great decorative pictures of "Peace," "War," "Work," and "Rest." To these and to one or two others—of which the principal is "Ave Picardia Nutrix"—there has been added within the last few months a long work, "Pro Patria Ludus," singularly pale and grey of tint, restful and harmonious, spacious in sense as well as actual size as it is possible to be. The work shows, in a flattish, poplar-planted land, by a river, Picards throwing the javelin. To left and to right, women, old men, and children, watch the exploit. The energy of action, the grace and quietude of composition, suggest rather than display the learning of the author of the design, whose personal impulse towards pictorial expression is never for an instant concealed or weakened by the closeness of his study of earlier and long-accepted art. Alike without trace of the Academic and of a disagreeable personal mannerism which is wont with some men to take its place, M. Puvis de Chavannes confirms his position as the finest and most independent successor which the France of this generation can show to the great mural painter of the last generation, Hippolyte Flandrin. And, though Amiens holds the noblest compositions of Puvis de Chavannes, the city of Lyons—which, in its church of Ainay, holds some of Flandrin's work—was, by a singular chance, the birth-place of both."

IN the October number of the *Archaeological Review*, Mr. J. E. Price continues the series of catalogues of Roman remains in England by dealing with the county of Essex. While thanking him for the labour he has expended, we must protest against his extraordinary views with regard to historical evidence, as shown by his acceptance of the so-called Itinerary of Richard of Cirencester:

"In studying the roads, &c., the Itinerary of Richard of Cirencester may be consulted. It is well known to be spurious, but if used with caution it deserves a little consideration, inasmuch as in all traditions there is usually some element of truth. Moreover, as Gibbon remarks, 'He shows a genuine knowledge of antiquity, very extraordinary for a monk of the fourteenth century.'" (p. 95.)

Can it be possible that Mr. Price is ignorant

that the treatise "De Situ Britanniae" was written by one Bertram, at Copenhagen, in 1747, and fathered by him upon the genuine Richard? It is not a question of "tradition," but of deliberate forgery.

MR. UPCOTT GILL has sent us a new edition of Col. Thorburn's *Guide to the Coins of Great Britain and Ireland*, which first appeared in 1884, and was recently revised for serial issue in monthly parts. The author himself died in 1886, and his own collection was dispersed at Sotheby's in July of last year, realising a total of £1494. We do not know who is responsible for the final revision; but we observe that he is unacquainted with Edward Burns's *Coinage of Scotland* (Edinburgh: A. & C. Black), which bears date 1887, but was, we believe, not actually published until January of the present year. We may remark, in passing, that those three quarto volumes, with their magnificent series of heliogravure plates, form by far the most sumptuous and exhaustive contribution to numismatics that has yet appeared in this country. The circumstances of its publication are also peculiarly pathetic. It is based, in the main, upon what is known as the Ferguslie collection, formed by Mr. Thomas Coates, of Paisley, who died before the work was far advanced. The author, after devoting more than seven years of his life to it, himself died when only about half had been printed off. And his friend, Mr. George Sim, who saw the remainder through the press, did not, in his turn, survive to see the whole published. We cannot call to mind any similar trilogy of ill fate in the history of literature. But to return to Col. Thorburn. His elementary *Guide* deserves the success it has met with. For, though it is far from impeccable, it covers a much wider field than any of its rivals, it is abundantly illustrated, and it has the unique feature (for young collectors) of supplying approximate values. We would especially commend the series of eight plates of embossed gold and silver facsimiles in the present edition, which simulate actual coins better than any other method of illustration we have seen.

THE STAGE.

"THE YEOMEN OF THE GUARD" AND "THE MONK'S ROOM."

"THE Yeomen of the Guard"—the latest result of the co-operation of Sir Arthur Sullivan with Mr. Gilbert—is a sort of half-way house—not the tent of a night literally, for it will be the tent of four hundred nights or thereabouts, I cannot question; but its method is not, I should take it, very likely to be repeated. It is neither wholly comic nor frankly serious. Yet, as even the preceding sentences have indicated, it is an immense success; the fresh and notable point about it being, perhaps, that Sir Arthur and Mr. Gilbert have contributed so unequally to the preparation of this triumph. Here, however, let us be a little more precise. The contributions have not really been so unequal, but they have been made under such very different conditions. Sir Arthur Sullivan has put forth, with his best effort, his very finest qualities. As fertile of melody, well nigh, as Schubert was, his musical construction has never been happier or more learned: his orchestration is the theme of many a musical person's admiring comment. Now Mr. Gilbert's most serious qualities—the qualities of mind that allowed him to write such a drama as "Charity," for instance—have hardly been called upon at all. Even when it was

question of his coadjutor's loveliest music, Mr. Gilbert, in his own contribution to the work, has been content to be a buffoon. He has produced infinite nonsense with ingenuity; laborious nonsense, in a fashion, since there was nothing in the subject about which this man of undisputed wit could by any possibility be witty. One or two funny things—perhaps more than one or two—are scattered over the surface of the piece. Happily, too, there are one or two poems—charming song words of much more than the ordinary ballad order. But for the most part, Mr. Gilbert has addressed himself—and with a success which he has certainly never hitherto surpassed—to the task of writing for Sir Arthur Sullivan's music, pure twaddle, appropriate twaddle, exquisitely singable twaddle—words which somehow or other it is henceforth impossible to disassociate from the music. The co-operation has then been complete, though it has never involved the exercise of Mr. Gilbert's higher talents, for among the really higher talents we cannot count that facility of rhyming, that technical skill in versification, of which he gives in almost every page of the *libretto* such abundant and curious proof.

The Savoy orchestra—always, of course, a good one—has been strengthened for this performance, and from beginning to end there is hardly a cessation of charming sound. The dramatic or vocal cast is likewise extremely competent, though it would be an affectation to deny that Mr. Rutland Barrington and Mr. Durward Lely, with their quiet humour and admirable art of song, are not missed. One has been accustomed to them; one regrets their departure. Yet their places are supplied. Mr. Curtice Pounds, as the Colonel under sentence of death on Tower Green, and Mr. Denny, as his jailor, have opportunities not hitherto afforded them. Mr. Denny acts with grim humour, and Mr. Curtice Pounds sings charmingly. Mr. Grossmith is such a favourite with a large section of the public that he could induce it to receive with gratitude an utterance of no particular value and a performance of no particular merit. Variety is not his characteristic, but there is an almost universal appreciation of his one note; and when he explains to us that having been jester to the Archbishop of Canterbury, he had to leave that service because it was considered that one of his jokes was not suited to his Grace's family circle, Jack Point is felt by the public to have been an ill-used person. Miss Rosina Brandram—rich and sympathetic of voice—is Dame Carruthers; and Miss Rose Hervey's little part, of that lady's niece, is very agreeably presented. Miss Geraldine Ulmar, one of the latest of the really important additions to the Savoy Company—did I not listen to her in "The Mikado," in New York, before ever she had been heard in England?—is, when she sings properly within her compass, a vocalist full of charm. The very prettiest thing in the whole opera, the duet between Point and Elsie—"I have a song to sing, O!"—is a number in which Miss Ulmar has the lion's share. It is done exquisitely, and may be heard many times. It is

"The song of a merry maid once so gay:
Who turned on her heel and tripped away
From the peacock popinjay, bravely born,
Who turned up his noble nose with scorn

At the humble heart that he did not prize:
So she begged on her knees, with downcast eyes,
For the love of the merry man, moping mum,
Whose soul was sad, and whose glance was
glum,
Who sipped no sup, and who craved no crumb,
As he sighed for the love of a ladye!"

If Miss Ulmar is, at her best, a delightful vocalist, Miss Jessie Bond, in the new piece, reveals herself more than ever as a vocalist *doublée d'une comédienne*. Yes; she is an artist in comedy, saving more than one situation in "The Yeomen of the Guard" by her tact and lightness. Miss Bond opens the opera with a pretty, plaintive song, "When maiden loves, she sits and sighs," and before the end of the first act she has delighted her audience by her rendering of a half sentimental and half mocking ballad.

Perhaps what is called the "staging" of the piece is all that remains to be spoken of. The scenery—always the same scenery, of the Tower Green under different effects of light—is sufficiently good. Certainly the famous "White Tower"—not very "white" upon the stage, however—wants nothing of solidity. The yeomen's dresses are of course effective; but, as a whole, the period chosen for the action of the piece—the time of Henry VIII.—does not lend itself to very becoming costumes or very picturesque groupings. There is something *staccato*, so to say, in the arrangement of the colour. Subtle hues, properly mingled, are somewhat rare. But when all is said and done, the piece is attractive, the performance spirited, the music lightly exquisite.

Mr. John Lart, the promising, but, as yet, little-known author of "The Monk's Room," at the Globe, is clearly of the opinion which I once heard expressed, very decidedly, by the late "Hugh Conway," that at all times the supernatural, if it is decently handled, is sure to interest the average man; and he may, for all that I know, agree too with Mr. Fergus in opining that the supernatural is surest of all to interest the average man at a period in which, speaking broadly, it has been withheld from him. Mr. Fergus modestly suggested to me that the delicate little methods, the tiny incidents, the concentration rather upon method than matter, the perfect literary finish indeed, of the minor fiction that had preceded his own—and had had a success among professional brethren rather than with the big public—did something to prepare the way for the popular triumph of *Called Back*. And somehow similarly, perhaps, it might be argued—Mr. Lart himself might argue it—that the tea-cup-and-saucer drama, invented by Mr. Robertson and played by the Bancrofts—the comedy of *Præ-Raphaelite* fussiness in detail—the comedy, pre-eminently of

"the little more, and how much it is!
And the little less, and what worlds away!"—had paved the road for the triumph again, among us, of the ghostly chamber, of the haunted country house. Personally, I confess, I do not share this popular preference for the creepy and the gruesome. When once the spectre has been introduced in stage or novel, my admiration is extorted only with difficulty; but I cannot on this account allow myself to mock, with the confident cheerfulness of a critical brother, whose brief essay is in another weekly print,

because of the methods which it has seemed good to Mr. Lart to employ in "The Monk's Room." The belief in the eerie and the supernatural has not half died out. Half the best people in Scotland—people with hard heads and a sense of humour too—believe in ghosts as firmly as they believe in Scottish capacity or in the North British Railway. They will tell you, with perfect gravity, stories of ghosts in their country houses—the ghost that follows the carriage as the visitor arrives; the ghost to whom is assigned the mysterious and undiscovered chamber. Mr. Lart's appeal, then, in "The Monk's Room"—even were it addressed much more exclusively than it actually is to the believers in the ghostly—would not be addressed, of necessity, to the unintelligent—would not sacrifice all claim to be seriously considered.

And, as a matter of fact, "The Monk's Room" has a well-constructed plot—touches conventionality chiefly in the device whereby Eleanor Brandon is permitted to feel herself at last, as she has thought herself at the first, the only wife of Sir Darrell Erne—approaches weakness, almost alone, in one or two of the scenes of comedy: the first, between Sophie Orme and Geoffrey Daunt; the second, when the old-world "collector" is in ecstasies about the hundred beetles. Is Mr. Lart acquainted with M. Sardou's "Nos Intimes," I wonder? Guests of that sort are not the usual guests at the houses of even the most hospitable. But, at all events, in "Nos Intimes," unwelcome as the guests may be, their eccentricities are treated in the spirit of comedy. The eccentricity of Mr. Lart's guests—of the old collector particularly—is, for lack, perhaps, of close and individual study, hardly ever lifted above the level of farce. On the other hand, in all the serious passages—which are by far the more numerous—there is evident a research for the virtues of terseness and vigour. The language of the *dramatis personæ* is studied and fresh, and, in the more impassioned scenes, the author is not afraid of directness, nor afraid of poetry.

Several of the quite minor characters are played without that completeness and distinction which other people's appreciation of the performance had led me to expect. But in parts that rise to secondary importance Mr. Ivan Watson and Miss Marion Lea appear with real skill, and do all that could in any case be asked of them—they invest their parts with vitality, in short; while as regards the three principal characters—Sir Darrell, the Russian Lazinski, and Eleanor Brandon—there have been chosen for their interpretation what I may call the safest cast in London. It might be possible to represent the Russian with more colour and variety than Mr. Vezin's performance affords, but hardly with more discretion or with an art more willingly and wisely self-effacing at need. And Miss Alma Murray as Eleanor has never an inadequate moment; her real dramatic faculty being by no means exclusively displayed in the pretty love scenes of the more passionate pleadings. Indeed, the imagination of Miss Murray has rarely guided her more truly than when it guided her to the courageous quietude, the unerring directness, of her manner with Lazinski in the first words of her interview with him in the fourth act. The part that really best repays effort is the part assigned